

DAVI

NAEB HEADQUARTERS

October 13, 1952

TO: NAEB Board
FROM: Jim Miles

Gentlemen:

Attached please find a copy of a recent letter from Jim McPherson of the DAVI, which formally requests NAEB to perform certain services for them. I am sending this letter at this time to explain the circumstances which preceded McPherson's letter and to give some reasons why I believe we should cooperate with them. I would also like to request that it be made an item for the agenda of the board meeting in Minneapolis.

I have a basic belief that the increased use of audio material, whether it comes through a radio loud-speaker or a tape machine loud-speaker, will rebound to the benefit of all those interested in educational broadcasting. I further believe that a majority of our school stations and some of the college stations grew out of the interest of an individual who had access to more material than he could use through his normal channels of distribution and who thus became interested in the possibilities of FM broadcasting. For these two basic reasons, I think we should do anything we can to encourage such use of audio material.

Tape recorders are becoming quite commonplace in our public schools. There still are only about one-tenth as many tape recorders as 16 millimeter sound motion picture projectors, but the number is growing and will grow more if a good source of material to play on those recorders is assured.

The state audio-visual groups have long realized this, and many of them are attempting to set up a tape recording library patterned after the one pioneered by Minnesota. At the July meeting to which McPherson refers about fifteen states had such state library plans in various stages of development and operation. These libraries are being added to at the rate of six hundred to nine hundred reels of tape per year. Or maybe I should say they would be added to at this rate if they could have a ready source of program material to buy or record.

They have discussed many proposals for meeting this need. They have committees working on some sort of a central office with duplicating facilities such as we have. This, of course, will take money and so they are readying proposals to foundations and exploring other means of financing. In the meantime, they need to make some sort of a trial run.

Here is where NAEB fits in. We can readily duplicate on our mass duplicator copies of programs selected by them. I believe we can do so at a price which will not greatly exceed their individual tape purchase price at the local level. We will be involved only in bulkhandling of tapes and will only be involved finance-wise with one group.

It is my thought that not more than twenty-two orders for these tapes will be received. This is true inasmuch as orders will be accepted only from state-wide organizations which want them for redubbing purposes. Thus, at the most we would be involved in about 250 run-throughs on the duplicator. At three run-throughs an hour, this means about eighty-five hours of work. This, of course, would be done outside of regular office hours and would in no way interfere with the operation of the network. This group has moved very slowly on these matters in the past, and, hence, more than likely will not be ready to submit anything to us for duplication in less than six months time.

This is a one-time trial basis proposition. It involves no commitments further than this one time. I firmly believe for all of the reasons listed above that we should honor the DAVI request and do this duplicating operation for this one time only.

C O P Y

Department of Audio - Visual Instruction
National Education Association
1201 Sixteenth Street Northwest
Washington 6, D.C.

October 1, 1952

Mr. Jim Miles
Executive Director
National Association of Educational Broadcasters
119 Gregory Hall
University of Illinois
Urbana, Illinois

Dear Jim:

You will recall that at the National Conference on Tape Recording Library Services which took place in Chicago, July 29, those present at the conference passed a motion recommending that the joint DAVI-AERT National Committee on Radio and Recordings undertake the following action:

1. Write producers of tape programs asking them to submit for possible duplication and distribution the best one or two program series they have produced.
2. Select approximately 100 programs representing the best of all submitted.
3. Announce the availability of these selected programs.
4. Request the cooperation of the National Association of Educational Broadcasters in duplicating these 100 programs for distribution at a cost sufficient to cover the cost of the operation.

Although it will be necessary to work out some of the details of this project as it progresses, it appears that the chief responsibility of the National Association of Educational Broadcasters would be to duplicate sets of these 100 selected programs and ship them to those who place orders with the DAVI-AERT National Committee on Radio and Recordings. This committee would receive the money required to cover the cost of service and would send you a check to compensate the NAEB for expenses involved in making your part of the service possible. It would be desirable for you to send to Kelsey Sweatt, Chairman of the Committee, and to me an estimate of what this duplication would cost, including the cost of tape stock.

It was the opinion of those who voted on the motion that this service will be a first step toward the solving of the problem as to how worthwhile tape programs can be made known and available widely around our nation.

Since Kelsey Sweatt will be in charge of the project, I will ask him to map out a time-table for the project and to get in touch with you concerning other details and questions he may have.

Mr. Jim Miles

- 2 -

October 1, 1952

In behalf of the DAVI-AERT committee, I wish to request that you take whatever steps may be necessary to secure approval from your Board of Directors for MAEB participation in the project.

Sincerely yours,

/s/ Jim

J. J. McPherson
Executive Secretary

JJM:ecp

cc: Mr. Kelsey Sweatt
Mr. James W. Brown
Dr. Paul Witt
-- John C. Crabbe

DAVI

June 19, 1953

Mr. J. J. McPherson
Executive Secretary
Department of Audio-Visual Instruction
1201 Sixteenth Street, Northwest
Washington 6, D. C.

Dear Mr. McPherson:

The end of the college year caught up with me and my correspondence so that I am late in replying to your inquiry of May 21 regarding an exchange of memberships.

I believe it would be very appropriate for NAEB to exchange three memberships with DAVI as you propose. The precedent we have calls for an exchange of two but there is no reason for restricting the number so sharply. Therefore, I am recommending to our Board that our President, Vice-president and Executive Director be named to represent NAEB on an exchange basis with whatever three people or officers are named by DAVI.

Action will reach you shortly, I hope, from the national office on my recommendation.

Sincerely yours,

/s/ Allen Miller
Director, Region VI
Chairman, Organizational
Liaison Committee

AM:gb
cc: Board of Directors NAEB

Department of Audio-Visual Instruction

NATIONAL EDUCATION ASSOCIATION

1201 SIXTEENTH STREET NORTHWEST, WASHINGTON 6, D. C.

September 28, 1953

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Executive Secretary

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Assistant Secretary

FLORENCE IH-CHI FAN
Administrative Assistant

MARY C. WELCH
Administrative Assistant

Audio-Visual Communication Review

WILLIAM H. ALLEN, *Editor*
University of Wisconsin
1312 West Johnson Street
Madison 6, Wisconsin

DAVI

Mr. Harry J. Skornia
Executive Director
National Association of Educational Broadcasters
119 Gregory Hall
University of Illinois
Urbana, Illinois

Dear Mr. Skornia:

My reply to your letter of August 28 has been delayed by my vacation and other absences from the office.

Your cordial invitation to attend the NAEB National Convention October 29-31 at Norman, Oklahoma, is greatly appreciated.

Unfortunately, before I came across your invitation I accepted an invitation to participate in another conference which will make it impossible for me to get to Norman at that time.

Since much of the thinking that is being done by the members of our two organizations is concerned with some of the same educational and national problems, I am hoping that DAVI can be represented at the convention by a number of members. For example, Keith Tyler and Harold Wigren are Co-Chairmen of our National Committee on Educational Television. If they are able to be at the convention, would it be possible to give them some form of recognition as official representatives of DAVI?

Also, several of our most valued members are on the campus of the University of Oklahoma. I am hoping that it will be possible for William Fulton, who is Co-Chairman of our National Committee on Teacher Education, and Robert de Kieffer, who is Chairman of our National Committee on College and University Programs, to take part in the NAEB Convention.

The tentative draft of your program seems to me to be exceptionally comprehensive and valuable. It is a convention that I certainly hate to miss.

Since your organization is interested in the broad field of communication, I wonder if it would be possible for us to arrange to have on exhibit copies of our new professional journal, Audio-Visual Communication Review, and also have an opportunity to have someone

Mr. Harry J. Skornia

- 2 -

September 28, 1953

call attention to this new journal sometime during the convention.

Cordially yours,

J. J. McPherson
Executive Secretary

JJM:ecp

cc: Mr. Graydon Ausmus ✓

Department of Audio-Visual Instruction

NATIONAL EDUCATION ASSOCIATION

1201 SIXTEENTH STREET NORTHWEST, WASHINGTON 6, D. C.

December 23, 1953

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Assistant Secretary

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Administrative Assistant

MARY C. WELCH
Administrative Assistant

Audio-Visual Communication Review

WILLIAM H. ALLEN, Editor
University of Wisconsin
1312 West Johnson Street
Madison 6, Wisconsin

Mr. Graydon Ausmus, President
National Association of Educational Broadcasters
Director of Radio and Television
University of Alabama
Birmingham, Alabama

Dear Graydon:

I finally had an opportunity to have a good talk with Lyle Ashby with regard to the conversation that you and I had about the possible affiliation of the NAEB with the NEA as a department.

Lyle expressed a great deal of interest in the idea and is going to discuss the matter with Bill Carr, the NEA Executive Secretary, and other members of the NEA cabinet.

In the meantime, if you have had an opportunity to talk the matter over with the leaders in your own organization, I wonder if you would mind telling me informally what their general reaction has been and if any questions have been raised that you would like to have me get tentative answers for.

All best wishes for a happy Christmas season to you and your wife.

Cordially yours,

J. J. McPherson
Executive Secretary

JJM:ecp

Department of Audio-Visual Instruction

NATIONAL EDUCATION ASSOCIATION

1201 SIXTEENTH STREET NORTHWEST, WASHINGTON 6, D. C.

January 8, 1954

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Audio-Visual Communication Review

WILLIAM H. ALLEN, *Editor*
University of Wisconsin
1319 West Johnson Street
Madison 6, Wisconsin

*NEA
naeb*

Mr. Graydon Ausmus, President
National Association of Educational Broadcasters
Box 2002
University, Alabama

Dear Graydon:

Belmont Farley, Lyle Ashby, and I had an opportunity to discuss what might be involved if NAEB should request departmental status with the NEA. Belmont, of course, expressed the view that an alliance would be an extremely desirable step from the point of view of both organizations.

Lyle, as I told you, is also much interested; however, he did point out that a number of matters will have to be considered. For example, present NEA bylaws require that any national organization requesting departmental status shall have at least 250 members. It is possible that the revision of the bylaws which is currently taking place could include provision for organizations that have institutional members, as well individual members. However, that is a matter which will come up only after there is some formal indication by NAEB that you are interested in discussing the matter of possible departmental status. Can you send me a note in which you list very briefly the number of institutional, associate, and affiliate members you now have?

In the case of institutional members, would you be willing to hazard a guess as to the number of professional employees at institutions having membership in NAEB?--professional employees concerned with the radio-TV work of the institution, that is.

If you come to Washington anytime soon, be sure to drop by for a chat and possibly lunch.

Sincerely,

J. J. McPherson
J. J. McPherson
Executive Secretary

JJM:ecp

Department of Audio - Visual Instruction

NATIONAL EDUCATION ASSOCIATION

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Audio-Visual Communication Review

WILLIAM H. ALLEN, *Editor*
University of Wisconsin
1312 West Johnson Street
Madison 6, Wisconsin

March 26, 1954

RECEIVED
NAEB HEADQUARTERS

MAR 29 1954

AM 7 8 9 10 11 12 1 2 3 4 5 6 PM

Mr. Louis Fontaine, Producer
MAIN STREET EUROPE
WTAG
Worcester 1, Massachusetts

Dear Mr. Fontaine:


I am very interested in your tape recorded interviews, entitled "Main Street Europe." I am certain that such materials would be of use to college and educational groups throughout the United States.

There are several contacts that you might make to get in contact with a nonprofit group through which you might use a foundation grant to work on your project. My first suggestion is that you write to Dr. Harry J. Skornia, Executive Director, National Association of Educational Broadcasters, 119 Gregory Hall, Urbana, Illinois. I suggest that you give him the details of what you have done to date and some information about research foundations which are interested in your work.

If Dr. Skornia feels that NAEB is not the organization to assist you with your project, then you might like to contact Dr. Harold Spivacke, who directs the Recording Laboratory of the Library of Congress.

If I can be of further assistance to you, do not hesitate to write again.

Sincerely yours,


Anna L. Hyer
Director of Studies

ALH:MS

Copy: Dr. Harry J. Skornia

Financial Request

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

NAEB

Box 2002
University, Ala.

March 30, 1954

RECEIVED
NAEB HEADQUARTERS

APR 1 1954

AM 7 8 9 10 11 12 1 2 3 4 5 6 PM

Dr. Laurence F. Kinney, Coordinator
Memphis Adult Education Center
Southwestern Campus--2000 North Parkway
Memphis 12, Tenn.

Dear Dr. Kinney:

I am without a secretary today, but shall answer your letter on my own.

Your problem appeals to me--making models of possible programs for use as samples in your drive-- and I think it a wonderful idea; however, NAEB has no funds for this type of project. Actually, none of the organizations working in this field has funds for such a project--though we might wish to make grants for this purpose. I know how helpful it would be to have some home-made samples to show.

Earl Wynn and the communications staff at the University of North Carolina, through the chancellor and president, no doubt, secured a donation of \$12,000.00 from one of the commercial broadcasters in the state to rent kinescope recorder~~s~~ and television cameras for the same type of project you have in mind. In less than two weeks they recorded thirteen fifteen to twenty minute programs and used them as samples of what they could do on TV. You might try a similar approach in your state--ask for funds from a commercial broadcaster or from some other source. I just don't know of any foundation or branch thereof which would consider a request of this kind, but you should be able to secure a small grant from someone. (I always believe that money can be found for worthwhile projects.)

The JCET, the NCCET, the Southern Regional Education Board, and the NAEB could all provide you with free consultation service for a limited time in your drive--such as the kick-off day and night-- but so far as I know, neither has funds to keep a man in the field for any length of time. ^{Mr.} ~~Adam~~ ^{Adam} and Mullen of the NCCET would be available to help you plan the campaign; however, from my conversations with Nighbert and Price, I'd say your plans are very soundly laid already. Please, let me know if NAEB can help.

This is not too helpful, but I did want you to know that I think the idea is very sound indeed and that I believe funds can be found in the state to do the job. Have you canvassed the local, small foundations? Sometimes these little foundations have ten to twenty thousand dollars with which to support a local project and they are easier to interest than the national ones.

Sincerely yours,

August 31, 1954

Miss Anna Hyer, Department
of Audio-Visual Instruction
National Education Association
1201 Sixteenth, NW
Washington 6, D. C.

Dear Ann:

I am just back from vacation and found the material to look over and make suggestions on. Please note the attached. I am rushing them to be sure that they are not overlooked if you are close to press time. Give me a ring if there are further questions.

Sorry to make this so brief, but our best wishes go along with it.

Sincerely,

Harry J. Skornia
Executive Director

HJS:cp

Enc.

Dave

Department of Audio-Visual Instruction

NATIONAL EDUCATION ASSOCIATION

1201 SIXTEENTH STREET NORTHWEST, WASHINGTON 6, D. C.

December 14, 1954

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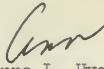
Dr. Harry J. Skornia, Executive Director
National Association of Educational Broadcasters
University of Illinois
119 Gregory Hall
Urbana, Illinois

Dear Harry:

We certainly appreciate your time and effort in reading the second rough draft of brochure No. 4. I appreciate your suggestion that more consideration be given to television as a possibly cheaper way of providing "transportation" of some of the audio-visual materials.

You state that you are very better informed about radio and television departments than about audio-visual ones. This is one of the reasons why the rough draft of brochure No. 4 was sent to you. Most of us know very little about radio and television departments, and we thought that this brochure, which will go out to many college and university presidents and deans, should cover facilities for radio and television, as well as for other audio-visual departments. I had hoped that we could fill in somewhat in detail coverage in these areas. For this reason, I would certainly like to have you continue to "react."

Sincerely yours,


Anna L. Hyer
Director of Studies

ALH:MMS

Department of Audio-Visual Instruction

NATIONAL EDUCATION ASSOCIATION

1201 SIXTEENTH STREET NORTHWEST, WASHINGTON 6, D. C.

December 14, 1954

Audio-Visual Communication Review

WILLIAM H. ALLEN, Editor
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FLORENCE IH-CHI FAN
Administrative Assistant

MARY C. WELCH
Administrative Assistant

Miss Luella Hoskins
Consultant on Radio and Television
Association of the Junior Leagues of America, Inc.
The Waldorf Astoria
New York 22, New York

Dear Miss Hoskins:

Since the Tape Recording Catalog and Re-recording Service Project is being coordinated in the DAVI National Office, I will reply to your letter, addressed to Kelsey Sweatt, Chairman of the DAVI-AERT Radio and Recordings Committee. We are all exceedingly pleased with your interest in the first catalog. Although we know that a national tape service was needed, we were surprised at the number of people who are writing of their interest.

There are two reasons why such information as how to use tapes was not included in the catalog. In the first place, we were putting out as inexpensive a publication as possible, hence the small type, the limiting of copy, and the inexpensive type of publication. You realize that this was somewhat of an experimental project. In the second place, I know that I did not anticipate the interest in the catalog by people outside the professional audio-visual group, so to speak. We are delighted that others feel that the catalog and re-recording service will be of value, and I think that we should see to it that the first revision includes the type of information which would make the catalog more useful to non-school groups.

We hope to be able to revise the catalog annually. Naturally, we will expand those areas most rapidly in which there seems to be the greatest demand.

You are correct in assuming that "no broadcast restrictions" means that any organization can secure the series and schedule it on a local commercial or educational station. You will note that some programs require clearance and others may not be broadcast on a commercial radio station.

Miss Luella Hoskins

-2-

December 14, 1954

I am enclosing a flyer which describes the catalog and re-recording service. If you would like a sufficient quantity of these to send to the 183 leagues in your association, I would be happy to send them to you at no charge.

Your information concerning transcribed programs which have been prepared by the Leagues for school audiences is greatly appreciated. If the members of our committee are not familiar with those which you have indicated are the best in the series, we shall certainly preview them after Christmas with the hope of including them in the next catalog.

Sincerely yours,



Anna L. Ryer
Director of Studies

ALH:MS
Enclosure

Copy to: Mr. Kelsey B. Sweatt
Mrs. Gertrude Broderick
Mr. Clyde Miller
✓ Dr. Harry J. Skornia

DAVI

file

January 12, 1955

Mr. James Miles
Radio Station WBAA
Purdue University
Lafayette, Indiana

Dear Jim:

I had planned to give you the stuff on DAVI "tapes for teaching" orally in Chicago. But heard today that you won't be there.

I was a very inactive member of the Committee. About all I heard was what I read, so can't fill you in much. I think everyone thought I knew about it. Apparently this is fruition of meetings you earlier attended.

It might ease the pressure on the in-school area which is still, as Henderson will tell you, a headache, and let us go on to more general worlds to conquer. I'm now working on the NAEB and its FM stations, and Hi-Fi possibilities. Any ideas for sources of funds (\$50,000.00 or so)?

Regards,

Harry J. Skornia
Executive Director

HJS:jy

DAVI

February 3, 1955

Miss Anna L. Hyer
Director of Studies
Department of Audio-Visual Instruction
National Education Association
1201 Sixteenth Street Northwest
Washington 6, D. C.

Dear Anna:

Thanks for yours of January 31, regarding my forthcoming article. I'll enclose order blank for reprints with this letter after talking to Schooley, if he feels it's justified. It's rather hard to estimate exact cost without knowing the number of pages.

There will be a few changes in the article, since it was written in December. The number of stations on the air, and the number of frequencies reserved for educational television, for example, have both changed, and may change again before the article appears. I do want these correct at least when we go to press.

Galleys will be promptly checked, though I'd be glad for a wire so I can know in advance when they're coming. In case I were to be out of town I could then arrange to have Harold Hill or someone else handle, to avoid delay.

I'm looking forward to the proofs. I'd guess Volume 3, Number 1 is the March issue, and that the proofs will be sent this month. Right?

Sincerely,

Harry J. Skornia
Executive Director

HJS:wc
cc: Mr. H. Allen
H. E. Hill
F. E. Schooley

ordered 300

Department of Audio - Visual Instruction

NATIONAL EDUCATION ASSOCIATION

1201 SIXTEENTH STREET NORTHWEST, WASHINGTON 6, D. C.

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College, Columbia University

LEE W. COCHRAN, *Vice-President*
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Division, State University of Iowa

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Supervisor, Instructional Materials
Center, University of Washington

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New York University

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New York University

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Portland (Ore.) Public Schools

CARLTON W. H. ERICKSON
Director, Audio-Visual Aids Center,
University of Connecticut

LESLIE E. FRYE
Director, Division of Visual Education,
Cleveland Public Schools

ELIZABETH GOLTERMAN
Director, Division of Audio-Visual
Education, St. Louis Public Schools

FRANCIS W. NOEL
Chief, Bureau of Audio-Visual
Education, California State
Department of Education

CHARLES F. SCHULLER
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Michigan State College

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FLORENCE IH-CHI FAN
Administrative Assistant

MARY C. WELCH
Administrative Assistant

January 31, 1955

Audio-Visual Communication Review

WILLIAM H. ALLEN, *Editor*
University of Wisconsin
1312 West Johnson Street
Madison 6, Wisconsin

Dr. Harry J. Skornia

Executive Director

National Association of Educational Broadcasters

119 Gregory Hall
University of Illinois
Urbana, Illinois

Dear Dr. Skornia:

RECEIVED
NAEB HEADQUARTERS

FEB 2 1955

AM PM
7 8 9 10 11 12 1 2 3 4 5 6

Please indicate on the enclosed form whether or not you wish reprints of your article which will appear in Volume 3 No. 1 of Audio-Visual COMMUNICATION REVIEW.


Reprint costs are given on the enclosure. All reprints are in four-page multiples but may be ordered with or without covers.

Reprint costs are rather high. For this reason, we are recommending that persons who wish 100 or less reprints consider buying 100 extra copies of the journal. We are able to sell copies of the journal at print cost, 25 cents each.

You will receive three complimentary copies of the issue containing your article.

For your convenience, an order form has been enclosed.

Sincerely yours,


Anna L. Hyer
Director of Studies

ALH:MMS
Enclosure

DEPARTMENT OF AUDIO-VISUAL INSTRUCTION
National Education Association
1201 Sixteenth Street, N. W.
Washington 6, D. C.

TO: Authors of Articles for Audio-Visual COMMUNICATION REVIEW
FROM: Anna L. Hyer, Director of Studies
SUBJECT: Handling Galley Proofs

About three weeks before an issue of the journal is to appear, each author will receive two sets of proof from the printer. You will not receive the manuscript and should, therefore, retain a carbon for your files when submitting articles.

Authors may, if they desire, proofread the galley. However, galleys are read by the editor and by the Editorial Department of the NEA.

To make a change on the proof other than to make it correspond to the manuscript is an author's alteration, which must be avoided except in extreme instances. To change a few words often requires resetting an entire paragraph. The cost of author's alterations is charged to the author. The current rate for corrections is about \$4.50 per hour.

In Volume III of Audio-Visual COMMUNICATION REVIEW, standard spelling will be used. Do not ask for changes in format or editorial style, as it is necessary to maintain uniformness throughout the journal. In all instances of author's preferences, the editor has final authority.

X
Promptness is essential. Proof must be mailed to the editor, William H. Allen, University of Wisconsin, 1312 West Johnson Street, Madison 6, Wisconsin, within 48 hours of receipt by the author. After galleys are released to the printer, no author's corrections will be made. Return one copy of the corrected proof to the editor via Air Mail, and retain one set for your files.

ALH:MMS

SCHEDULE OF REPRINT RATES - AUDIO-VISUAL COMMUNICATION REVIEW

Saddle wire stitched - in multiples of 4 pages

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700	13.82	12.38	26.29
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Cost of extra copies of the Journal if ordered before the Journal is printed - 25 cents per copy

DAVI file

February 15, 1955

Miss Anna L. Hyer
Department of Audio-Visual Instruction
National Education Association
1201 Sixteenth Street, N.W.
Washington 6, D. C.

Dear Ann:

Since I'm headed out of town again, I'm returning these proofs, though it's the only set I've seen.

I've held corrections to a minimum, also, as you can see. With time, some figures have changed: channels from 252 to 257; applications from 47 to 48; construction permits from 33 to 35; stations from 10 to 12; probabilities of rest of the year from 11 to 10.

Looks like an excellent handling. I'll be anxious to see the reaction.

Most cordially,

Harry J. Skornia
Executive Director

HJS:wc

Enc.: galley

P.S.: Should the first letters of Executive Director (in italicized heading) be capitalized? As you generally do it will of course be fine.

H.J.S.

DAVE

cc: NAEB

BOARD OF EDUCATION
OF THE
CITY OF ST. LOUIS

March 4, 1955

OFFICE OF
DIVISION OF AUDIO-VISUAL EDUCATION
1517 SOUTH THERESA

RECEIVED
NAEB HEADQUARTERS

MAR 5 1955

AM PM
7 8 9 10 11 12 1 2 3 4 5 6

Mr. Melroy B. Sweatt
Office of Audio-Visual Education
Department of Education
Division of University Extension
200 Newberry Street
Boston, Massachusetts:

Dear Mr. Sweatt:

We are concerned and completely puzzled at finding our LET'S
FIND OUT science programs listed in the new Educator's Guide
to Free Tapes, Scripts and Transcriptions, on pages 65-66,
as available from your Division of University Extension.

These tapes, owned by our station KSLN, have never been
released to any organization except for broadcast over member
stations of the National Association of Educational Broad-
casters who subscribe to the tape network.

How did you get them? And under what authority have you
allowed them to be listed as available from the Division
of University Extension, Boston? We have written Walt
Wittich to ask for an immediate correction in the catalog,
and urge that, under no circumstances, do you distribute
this series.

Please let us know how the tapes came into your hands and
how the listing ever was made in the Wittich-Hanson catalog.

Sincerely yours,

ELIZABETH GOLTERMAN, Director
Division of Audio-Visual Education

mlr

C
O
P
Y

BOARD OF EDUCATION
OF THE
CITY OF ST. LOUIS

March 4, 1955

OFFICE OF
DIVISION OF AUDIO-VISUAL EDUCATION
1517 SOUTH THERESA AVENUE (4)

Dr. Walter Wittich
UNIVERSITY OF WISCONSIN
Madison, Wisconsin

Dear Walt:

C
O
P
Y

We have just discovered that the Educator's Guide to Free Tapes, Scripts and Transcriptions, compiled and edited by you and Gertie L. Hanson, includes fourteen science programs of our own LET'S FIND OUT radio series, distributed by the Division of University Extension, Boston, Massachusetts. These are listed on pages 65-66.

These programs represent a series done by the St. Louis Board of Education radio station KSLH. Through the National Association of Educational Broadcasters Tape Network, these programs have been made available to its member stations, including, as you probably know, your own WMA. These have been released for distribution through no other source.

An essential part of this series is the teacher's handbook, giving information about the preparation necessary for each program. We regard such instructions as the note at the top of page 65 as inadequate and superficial.

Kelsey Sweatt is using these programs without our permission because he has never contacted us. For him to list them in a national publication as available from his Division with the inference that they originated there is hard for us to understand. In addition, it is our firm belief that the LET'S FIND OUT series cannot be used successfully without the handbook which was written to accompany it.

We know that neither you, Miss Hanson, nor the Educators Progress Service, were aware of the situation regarding this LET'S FIND OUT listing. We feel that it is important that a correction be inserted immediately in all catalogs of this edition, withdrawing the series, and that all purchasers prior to this time be notified of the change. We are, of course, writing Kelsey Sweatt.

My concern, Walt, goes beyond the thing that has happened in terms of the mis-listing of LET'S FIND OUT. I do not want, nor do you, to have the chairman of the DAVI tape recordings committee, through his enthusiasm and over-eagerness distribute any unauthorized tapes whatever the source.

Tape recordings are much too important in the whole audio-visual field to be issued too fast for the careful planning and selection that they deserve.

Sincerely yours,

ELIZABETH COLTERMAN, Director
Division of Audio-Visual Education

200 2 c 1

file DAVI

Department of Audio-Visual Instruction

NATIONAL EDUCATION ASSOCIATION

1201 SIXTEENTH STREET NORTHWEST, WASHINGTON 6, D. C.

March 23, 1955

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Director, Personnel Services,
New York University

IRENE F. CYPHER
Associate Professor of Education,
New York University

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MARY C. WELCH
Administrative Assistant

Audio-Visual Communication Review

WILLIAM H. ALLEN, *Editor*
University of Wisconsin
1312 West Johnson Street
Madison 6, Wisconsin

Harry J. Skornia, Exec. Dir.
Nat'l. Assn. of Ed. Broadcasters
University of Illinois
119 Gregory Hall
Urbana, Ill.

Dear Mr. Skornia:

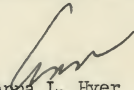
It is a pleasure to thank you in behalf of the Executive Committee for your participation in the National Committee activities of DAVI.

All appointments for membership on the Committee on
Radio and Recordings

expire at the time of the National Convention in April. If your group recommends that your committee be continued, the Executive Committee will re-form your committee following the Convention.

Thank you again for your active support of the DAVI activity program.

Sincerely yours,


Anna L. Hyer
Director of Studies

ALH:MMS

I know the Executive Committee will want to continue you as a representative of NFEA on this committee.



Department of Audio - Visual Instruction

NATIONAL EDUCATION ASSOCIATION

1201 SIXTEENTH STREET NORTHWEST, WASHINGTON 6, D. C.

March 24, 1955

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Instruction, University of Wisconsin

PAUL W. F. WITT, *Past President*
Professor of Education, Teachers
College, Columbia University

A. J. FOY CROSS
Director, Personnel Services,
New York University

IRENE F. CYPHER
Associate Professor of Education,
New York University

AMO DE BERNARDIS
Assistant Superintendent,
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ELIZABETH GOLTERMAN
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Chief, Bureau of Audio-Visual
Education, California State
Department of Education

National Staff
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Director of Studies

FLORENCE H.-CHI FAN
Administrative Assistant

MARY C. WELCH
Administrative Assistant

Audio-Visual Communication Review
WILLIAM H. ALLEN, *Editor*
University of Wisconsin
1312 West Johnson Street
Madison 6, Wisconsin

Dr. Harry J. Skornia, *Executive Director*
National Association of Educational Broadcasters
University of Illinois
119 Gregory Hall
Urbana, Illinois

Dear Dr. Skornia:

It is a pleasure to report to you the success of the DAVI-AERT Tape Recording Project, which was inaugurated last November. To date over 4500 catalogs have been distributed, and requests for re-recordings have been very heavy.

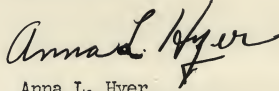
In view of the success of this experimental project, we plan to continue the project for another year. The catalog will be expanded and brought up to date. We also plan to improve the service and the quality of the programs in the library. We would appreciate both favorable and critical reports on the quality of the programs included in the catalog and on the re-recording service. We feel that more systematic and advanced planning can do much to improve the smoothness of the operation of the project.

The proposed plan for the 1955 operation is as follows:

1. Conduct a preliminary survey to determine those planning to participate in the 1955 project and to determine the approximate number of programs they plan to submit. The deadline for the return of the survey form, which is enclosed, is ~~March 25~~ April 6.
2. Participants submit data sheet, a sample of which is enclosed, on the programs which they feel meet the evaluative criteria (sample enclosed). Deadline, April 30.
3. Participants prepare master tapes and mail to Tape Repository. Deadline, September 1.
4. Revised edition of Tape Recording Catalog available by September 1.

Will you please reply promptly, using the enclosed information sheet, indicating whether or not you expect to participate in the project and providing the other information requested? As soon as replies are received, sufficient data sheets will be mailed to those participating to provide information on the programs they expect to submit.

Sincerely yours,

A handwritten signature in dark ink, appearing to read "Anna L. Hyer". The signature is fluid and cursive, with a large initial "A" and a stylized "H".

Anna L. Hyer
Director of Studies

ALH:MMS
Enclosures

INFORMATION SHEET

Participation in DAVI-AERT Tape Recording Project - 1955

1. We have tape programs which meet the evaluative criteria and which we plan to submit for use in the National Tape Recording Catalog. Yes No (Circle one)
2. I estimate that I will submit ____ (number) of series' titles, which will include about ____ (number) of individual programs.
3. I will prepare and submit to the National Tape Repository by September 1 a master tape for each program accepted by the committee. Yes No (Circle one)
4. Tape for the masters (Check one):
 - a. I can furnish the tape for the masters. ____
 - b. I can prepare the masters but must receive replacement tape within three months. ____
 - c. I cannot make masters until I receive replacement tape. ____
5. I suggest that you contact the following organizations in my state concerning possible tape programs for the national project:

6. Comments on the operation of the project last year:

Name _____

Title _____

Address _____

Return to: Department of Audio-Visual Instruction, NEA, 1201 Sixteenth Street, N. W.,
Washington 6, D. C.

EVALUATION FORM

for

Determining Suitability of Educationally Produced Tape Recordings for Inclusion
in a National Tape Catalog

General Suitability

1. Will the content be of permanent value?
2. Does the program have wide and general appeal rather than appeal to a special group or section of the United States?
3. Does the recording meet educational needs?
4. Is the program free of objectionable advertising or announcements of only local interest?

Content Suitability

5. Will the program attract and hold its intended audience?
6. Does the program accomplish what it sets out to accomplish?
7. Will this recording stimulate active participation among listeners?
8. Is the program distinguished by a high concern for integrity of content?
9. Does the recording stress simplicity in both writing and presentation?
10. Is the program properly paced for group listening?
11. Is the content geared to the level of ability and maturity of a specific audience in content, ideas, vocabulary, pacing, and the like?

Technical Suitability

12. Is the sound quality intelligible and pleasing?
13. Does the recording avoid using too many voices?
14. Does the recording have enough variety?
15. Is the level of the musical background such that it does not interfere with the spoken commentary?
16. Do the sound effects add rather than detract from the program?

PROGRAM DATA SHEET

Tape Recording Exchange Project

NOTE: Send to Department of Audio-Visual Instruction, National Education Association, 1201 Sixteenth Street, Northwest, Washington 6, D. C., one copy of this form for each program series or individual program which you wish to submit to the DAVI-AERT Radio and Recordings Committee. Submit only programs of unusual quality and of national significance.

The following data describes a program or series of programs for your consideration:

1. Submitting organization _____
2. Person or organization who produced the program if different from above _____

3. Series Title _____
4. List titles of individual programs in the series and give length of each (15, 14:30, 29:30, etc.) and your order or code number (from your catalog).

Title

Length

Code No.

(Note: If additional space is needed, attach your list to this sheet.)

5. Programmed with local "opener" and "closers"? Yes _____ No _____
6. Taped at 15 inches per sec. _____ 7½ ips. _____ 3 3/4 ips. _____ Other _____
7. General type of program: Lecture _____ Panel _____ Music _____ Dramatic _____
Documentary _____ Children _____

8. Grade level: Primary _____ Elementary _____ Jr.-Shs _____ Adult _____

9. General description of series (theme, content, materials, authority, etc.)

10. What related teaching material is available (manuals, leaflets, bibliographies) and in what quantities? (This question has particular reference to In-School programs.)

11. Does the tape have restrictions for broadcast? Yes _____ No _____

If yes, explain. _____

12. Name of organization from which copies of the program can be obtained:

Person in charge _____

Address _____

Signature of person reporting

DAVI file
UNIVERSITY OF SOUTHERN CALIFORNIA
3518 UNIVERSITY AVENUE
LOS ANGELES 7

March 28, 1955

RECEIVED
NALS RECORDS
MAR 29 1955
AM 11:11 PM 12:14 PM

Dr. Harry J. Skornia, Executive Director
National Association of Educational
Broadcasters
119 Gregory Hall
University of Illinois
Urbana, Illinois

Dear Harry,

Thanks for sending me a schedule of the upcoming DAVI
convention in Los Angeles. I am planning to take in as many
sessions of the convention as my work here will permit.

Happy Easter!

Cordially,



Kenneth Harwood, Chairman
Department of Telecommunications

airmail

kh:gb

SAVI

RECEIVED
NAEB HEADQUARTERS

March 1955

APR 18 1955

AM 7 8 9 10 11 12 1 2 3 4 5 6 PM

REPORT
NATIONAL TAPE RECORDING PROJECT

I. National Tape Recording Catalogs

5,000 copies were printed in November.
4,400 copies have now been distributed.

II. Programs Duplicated in National Tape Repository (December 15, 1954 - March 5, 1955)

44 organizations from 24 states ordered 710 tape recordings.

1. Analysis of patrons ordering re-recordings:

Minnesota	4	Indiana	4	West Virginia	1
Illinois	1	Michigan	1	California	4
Pennsylvania	1	Nevada	1	Massachusetts	2
Kansas	1	Washington	2	Virginia	1
North Carolina	1	Wisconsin	3	Florida	1
Ohio	2	New Jersey	4	Connecticut	1
New York	3	Arkansas	1	Rhode Island	1
Nebraska	1	Tennessee	2	Georgia	1

Total of 24 states, 44 organizations

2. Analysis of program series titles ordered duplicated from the series:

The American Trail	19 Programs duplicated
Child Development	15 " "
Each in Its Own Voice	33 " "
Point Four Program	Not Duplicated
Ethics in Government	1 Program duplicated
Family Life	76 Programs duplicated
Following Conservation Trails	4 " "
Foreign Language Series: French	26 " "
Foreign Language Series: Spanish	14 " "
Great Days in Science (1948-1949)	10 " "
Great Days in Science (1949-1950)	Not Duplicated
Guidance Series (1949-1950)	42 Programs duplicated
Journeys in Art	2 " "
Land of Make Believe	24 " "

2. Analysis of program series titles ordered duplicated from the series (continued):

Musica, Maestro	1	Program duplicated
Musical Treasures	21	Programs duplicated
The Ohio Story	7	" "
Once Upon a Time in Ohio	4	" "
Our Air Age World	19	" "
Our American Heritage	44	" "
Poetic Patterns	66	" "
Poet's Playhouse	16	" "
Programs on Mathematics	37	" "
Racial Tensions and Delinquency	2	" "
Rhyme and Reason over the Coffee Cups	34	" "
The Singin' Man	15	" "
Spanish in Slow Motion		Not Duplicated
Then and Now (1948-1949)	35	Programs duplicated
Then and Now (1949-1950)	33	" "
This Week in Nature	39	" "
University of Illinois Band	20	" "
Window on the World (Jr. Series)	11	" "
Window on the World (Sr. Series)	16	" "
The World Within	<u>24</u>	" "

Total

710

NEA

AP67

(ATTN: STATION MANAGERS) (170)

(PORTLAND, OREGON)--THE FIRST ANNUAL NATIONAL EDUCATION ASSOCIATION SCHOOL BELL AWARDS FOR "DISTINGUISHED SERVICES IN THE INTERPRETATION OF EDUCATION" WERE PRESENTED AT A CONVENTION SESSION LAST NIGHT. THE AWARD WINNERS:

THE COLUMBIA BROADCASTING SYSTEM, FOR THE EDWARD R. MURROW-FRED W. FRIENDLY TELEVISION PROGRAM, "SEE IT NOW," DEALING WITH A JEFFERSON COUNTY, COLO., SCHOOL BOND ELECTION;

WESTINGHOUSE BROADCASTING CO., FOR ITS COVERAGE OF THE WHITE HOUSE CONFERENCE ON EDUCATION;

LOOK MAGAZINE FOR AN ARTICLE, "WHAT IS A TEACHER," IN FEBRUARY;

THE ASSOCIATED PRESS FOR A 16-PAGE "BACK TO SCHOOL" SUPPLEMENT DISTRIBUTED TO AD MEMBER NEWSPAPERS LAST FALL.

ROBERT E. MCKAY, PRESIDENT OF THE NEA DEPARTMENT THAT MADE THE AWARDS, SAID HE HOPED THE AWARDS IN YEARS TO COME WOULD REACH "A STATURE COMPARABLE TO THAT OF THE PULITZER AND OTHER ANNUAL AWARDS."

ACCEPTING THE AWARDS WERE: LUKE L. ROBERTS, KOIN-TV, PORTLAND, FOR THE COLUMBIA BROADCASTING SYSTEM; GORDON HAWKINS, NEW YORK, EDUCATIONAL DIRECTOR FOR WESTINGHOUSE; JOHN W. DAILEY, LOS ANGELES, WEST COAST MANAGER FOR LOOK; AND HERMAN D. ALLEN, EDUCATION WRITER, WASHINGTON, D-C, FOR THE ASSOCIATED PRESS.

HU824AED 5

April 19, 1955

Mrs. Anna L. Hyer
Director of Studies
Department of Audio-Visual Instruction
National Education Association
1201 Sixteenth Street, N. W.
Washington 6, D. C.

Dear Mrs. Hyer:

Here is our reaction to the Draft of Brochure No. 4, Audio-Visual Service in Colleges and Universities.

First of all, a couple of passing details. On page 31, should the words "monitoring speakers" be added in the tenth from the last line, after "PA systems?"

Two lines lower, and in the middle of page 33, could our address ignore "University of Illinois," please, and give instead the address as 14 Gregory Hall? Sorry we're still using stationery Miles got, or this would be changed.

I wonder if you might like to try diagrams of Organizational charts (p. 16). We found this useful in several of our publications.

For the meat of the criticism here, however, which was bound to be somewhat technical, I asked Cecil Bidlack our TV Engineer, to comment. All the real suggestions, therefore are from him (by way of credit as well as by way of explanation of qualifications of the critic). Here are Cec's principal points:

"In covering this material obviously only the salient points can be covered. I believe that someplace in the brochure mention should be made of the fact that in establishing a radio or television studio, expert advice is needed.

"In the suggested equipment lists given in Appendix D, estimated costs of tape recorders is given as \$110 which will buy only the minimum. I would suggest that machines of better quality be purchased inasmuch as they will no doubt have hard usage by a number of inexperienced people. Hence a better quality machine should provide a longer service and better tape quality.

April 19, 1955

"I suggest the inclusion in Part IV of the bibliography AUDIO RECORD, Sept.-Oct., 1954, 1954-1955 Tape Recorder Directory published by Audio Devices, Inc., 444 Madison Avenue, New York, N. Y. (Note by H.J.S.: I've added one).

"I would revise the second and third paragraphs under Television Production Par. 4, p. 32, as follows:

"The recent development of television camera equipment using vidicon tubes has made possible a complete television video system (not including audio) with two live cameras for around \$12,000. This equipment, however, has certain limitations which should be recognized before its purchase.

"1) Present state of vidicon equipment development requires a minimum of 200 foot candles of incident light for good picture quality. Image orthicon cameras (professional TV type) can make acceptable pictures with 50 foot candles. This high light level requirement necessitates studio air conditioning and in one instance cost of air conditioning for a vidicon studio was four times the cost of the vidicon equipment.

"2) Picture quality of vidicon equipment is not adequate for "on the air" operation except in isolated communities having no other TV service. Much vidicon equipment is made for industrial closed circuit work and does not supply the necessary synchronizing pulses or meet FCC requirements for on the air operation.

"3) Vidicon camera equipment for training purposes should have adequate size viewfinder kinescopes. A 3" viewfinder is too small to adequately judge definition or focus especially on a green phosphor screen.

"If distribution of the video signal over a considerable distance is required, some type of non-radiating transmitter such as a Du-mitter or Monitran will be required as well as a coaxial distribution system from program source to the receiver locations. The video signal alone cannot be transmitted over coaxial cable for any appreciable distance without equalization. By the use of a closed circuit transmitter, both audio and composite video signals may be transmitted for several thousand feet with good signal to noise ratio. Ordinary VHF television receivers may be used without modification as monitors.

"A comparable field type image orthicon professional TV camera system, including two cameras, sync generator, switcher, and master monitor, will cost in the neighborhood of \$45,000."

I hope this is helpful. Let us know when we can be of further help. P. S. This should be a very fine manual. Congratulations to the people who have prepared it.

Sincerely,

Harry J. Skornia
Executive Director

HJS:jy
Enclosure

Audio Record

Department of Audio - Visual Instruction

NATIONAL EDUCATION ASSOCIATION

1201 SIXTEENTH STREET NORTHWEST, WASHINGTON, D. C.

March 30, 1955

APR 5 1955

P M

Officers and National Delegates

LEE W. COCHRAN, President
Executive Assistant, Extension
Division, State University of Iowa

WALTER A. WITTICH, Vice-President
Director, Bureau of Audio-Visual
Instruction, University of Wisconsin

PAUL W. F. WITT, Past President
Professor of Education, Teachers
College, Columbia University

A. J. FOY CROSS
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Administrative Assistant

MARY C. WELCH
Administrative Assistant

MEMORANDUM TO: Members of Buildings and Equipment
Committee and Consultants

FROM: Anna L. Hyer, Director of Studies

SUBJECT: Brochure No. 4, Audio-Visual Service in Colleges
and Universities

Thank you very much for your criticisms and suggestions on the second rough draft of the proposed brochure on audio-visual service in colleges and universities. You will note that a rather complete revision has been made in an attempt to incorporate your ideas.

Enclosed is a copy of the third rough draft. Actually, this is a third draft of Parts I, II, and IV and a first draft of Part III and the Appendix. In fairness to the consultants who have prepared special sections of Part III, it should be stated that they had not had an opportunity to study the complete second draft or, in some cases, the preceding brochures in the series.

This is your last chance to criticize this manuscript. The writing committee will make one more revision following the DAVI Convention, which will be held in Los Angeles, April 18-22. The committee expects to go to press very shortly after this date.

Please read the manuscript carefully and feel free to state your criticisms and suggestions frankly. As it stands, the publication with the illustrations which are planned will run to about 150 pages. This is very long. If you think that parts should be omitted, so indicate. The committee hopes that you will give the Bibliography and other parts of the Appendix special attention, since this is your first and last chance to comment on this part of the manuscript.

Many of you have submitted pictures. An analysis is now being made to see what picture needs have not been met. Any of you preparing pictorial case studies of your audio-visual service should notify us, so that this information can be included in the Bibliography.

You may write your criticisms directly on the rough draft and return all or parts of the draft. Please send in your criticisms by April 25.

ALH:MMS
Enclosure

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NATIONAL HEADQUARTERS

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Table of Contents

	Page
I. Purposes of the AV Service.....	1
Introduction.....	1
What an AV Center Is.....	1
Three Misconceptions.....	2
Functions of the AV Center.....	3
Major Areas of Activity.....	6
The Staff.....	13
Organizational Patterns.....	16
II. Housing Basic Services.....	16
Classroom Planning.....	17
General Housing Plans.....	17
Space and Equipment Needs.....	19
Reception Area.....	19
Previewing and Auditioning Facilities.....	20
Processing and Cataloging.....	21
Distribution to Users.....	21
Education, Training, and Research.....	28
Production.....	29
Administration.....	33
Summary.....	34
III. Special Campus Features.....	35
Classrooms.....	35
Auditoriums.....	37
Teaching Materials Centers.....	38
Reading Clinics.....	40
Speech and Hearing Clinics.....	43
Modern Language Laboratories.....	46
IV. Achieving Goals.....	50
Goals of Audio-Visual Service.....	50
Steps toward Achieving Goals.....	51
Trends Affecting Planning.....	52
In Conclusion.....	55
Appendix.....	56
A - Bibliography - General; classrooms; auditoriums; audio, radio, and television; still and motion picture photog- raphy; reading clinics; speech and hearing labo- ratories; teaching materials centers; modern lan- guage laboratories	
B - Case Studies - Teachers college, liberal arts college, university, library-AV program	
C - Audio, Photographic, and Motion Picture Production Equipment	
D - Suggested lists of materials and equipment for demonstration centers with \$1,000, \$5,000, and \$10,000 budgets	
E - Pictures with descriptions of equipment submitted by manufacturers	
F - Brief list of companies manufacturing and/or distributing equipment for AV centers	

BROCHURE NO. 4

AUDIO-VISUAL SERVICE IN COLLEGES AND UNIVERSITIES

I. PURPOSES OF THE AV SERVICE

Today colleges and universities are faced with teaching more things to more people in less time than ever before. The volume of knowledge has expanded greatly in the last 20 years, and college enrolments continue to increase.

Due to the increasing birth rate and the increasing proportion of college age youth who attend college, it is expected that by 1964 there will be 3,500,000 students in college, 1,250,000 in excess of the present enrolment. The increased enrolment will be accompanied by acute shortages of classrooms and qualified instructors.

The many problems facing higher education today are causing a growing concern over ways and means of improving instruction. These attempts are being reflected by moves to establish instruction-improvement committees; instruction-improvement centers of various kinds, including audio-visual service centers; and experimentation with mass communication methods, such as teaching of courses for credit via television.

This publication is concerned with the campus audio-visual service and its contributions to the improvement of instruction. The purposes of this brochure are:

1. To describe what services an audio-visual center should provide for a campus
2. To give information about the staff, space, and facilities needed to provide adequate services
3. To give assistance to institutions initiating audio-visual services.

What an AV Center Is

The audio-visual center is a service center whose primary aim is the

improvement of instruction thru the betterment of communications. It is a clearinghouse for audio-visual services.

Today instructors recognize that there are many communication technics other than those of the traditional classroom which are essential for optimum learning. Common among the communication tools of the modern teacher are: motion pictures, models, mock-ups, television, field trips, dramatizations, demonstrations, exhibits, photographs, filmstrips, dioramas, slides, maps, charts, graphs, radio, recordings, and the like. Audio-visual instruction is a collective term used to label how teachers are using a wide variety of media of communication to improve instruction.

Centralization of campus audio-visual services is in itself highly desirable for reasons of economy and effective utilization. Centralization of such services should, however, be tempered with the philosophy that centralization should end at the point where decentralized control can provide better services in the improvement of instruction.

Three Misconceptions

The audio-visual center is not merely a storage place where materials are cataloged, stored, and signed in and out. Neither is it a "projection room" or a film library. It is all these things and much more. It is the campus nerve center for audio-visual problems and solutions. The services of the center depend at least as much on the staff and its professional knowledge and philosophy as on the materials, facilities, and other tools provided.

Audio-visual instruction is not an educational extra nor a substitute for teaching. It is a way of teaching and learning which is fundamental to learning.

Another misconception is that only a large college or university can afford audio-visual services. The size of an audio-visual center or the

number of films, filmstrips, or recordings in the materials library or the extent of facilities for production of instructional aids are not reliable indices of the influence of the audio-visual service on campus instruction.

A good beginning service can be offered by a well-qualified audio-visual supervisor and student assistants if the college will provide a library of reference materials, an office for consultation, basic audio-visual equipment and storage space, and a small budget for rental and limited purchase of materials. An audio-visual supervisor, even with a minimum of equipment and materials, who lets it be known that he is willing and able to locate needed teaching materials and to assist with new methods of tackling difficult communication problems will soon be having a positive effect on campus instruction. From such limited but sound beginnings, the service can be expanded gradually and in directions indicated by faculty interest.

Functions of the AV Center

The college audio-visual center recognizes four major functions:

1. To assist faculty and students in the improvement of instruction
2. To support any special training functions
3. To assist in interpreting the purposes, the program, and the accomplishments of the institution to the public
4. To provide educational leadership within the service area of the college.

Usually the center serves all these functions to some degree, but the improvement of instruction should be the major function. In some colleges it may be the only function the audio-visual service will attempt to serve.

Instruction

As an aid to instruction, the center is a resource pool for teaching materials of all kinds. It offers supplies of equipment and materials, technical personnel, and interpretative counsel to faculty and students. Its services

include selection, acquisition, and production of such materials as pictures, graphs, filmstrips, motion pictures, maps, and many other kinds of instructional materials.

It is prepared to furnish and assist in the use of radio, television, disc and tape recorders, and numerous other devices useful in improving teaching. At times it will also produce materials and equipment peculiarly suited to the needs of special instructional efforts on the campus. Such productions may range from glass slides for science teaching to motion pictures for the humanities course, from disc recordings for the music department to tapes for speech instruction, from dry mounts of pictures for art classes to handmade lantern slides for teacher education. Indeed the range of resources in an audio-visual center is as wide as the multisensory experiences of life itself.

College instruction frequently reflects the mistaken idea that audio-visual materials are fine for the elementary and secondary schools but unnecessary at the college level. This concept neglects the fact that many word-centered ideas in chemistry or in art may be as abstract to the college student as the word "transportation" is to the primary pupil. It is true, but frequently overlooked in our verbal traditional school, that there is little or no intrinsic meaning in a word or in a whole book of words. The meaning is in the background of experience which the individual brings to the word. If words happen to symbolize something in an individual's past experience and if they happen to stimulate the recall of that experience, the words then and only then can be used "meaningfully" by that individual. By helping to supply or recall this experience, audio-visual instruction seeks to provide experiences that will give meaning to the words that represent them.

Many educators have been aware of the value of multisensory teaching materials for a long time. Even Mark Hopkins used more than a log. In 1841 President Hopkins of Williams College purchased a "new-fangled device - a model

of a man," which he considered "indispensable" to his teaching.¹

Special Educational Function

Many institutions, in addition to their general course offerings, are committed to several professional or special curriculums which may make special demands on the audio-visual center. Among these are such schools as education, librarianship, medicine, engineering, modern language, and speech. Audio-visual technics can also contribute much to university research activities.

About 1225 institutions in the U. S. are preparing teachers. Some are preparing audio-visual specialists to go out into positions as building coordinators, directors of city or county programs, or into college and university audio-visual centers. Other institutions are preparing production specialists for positions in radio, television, motion picture production, photography, and research.

Personnel, facilities, and space adequate only for assistance to the general program of classroom instruction would require supplementation to support a program of professional teacher education, and would require considerable augmentation to provide laboratory facilities for the education of instructional materials, communications research, or production specialists.

A few of the audio-visual facilities which have very specialized instructional purposes are described in Section III.

Public Relations Function

Universities need to take a lesson from business and industry in the use of audio-visual materials for public information purposes. In this function the center assists thru producing and distributing local radio, TV, and picture illustration of school functions and problems. Altho the public relations aspect should be subordinate to the improvement of instruction, it should not be neglected. Every film mailed from a university, every set of slides prepared for use in an off-campus lecture, every radio or television broadcast is

a public relations act.

Public Service Function

Colleges and universities are inextricably bound up with their communities and service areas. To advance the quality of living in their localities, institutions of higher learning provide certain public services.

The audio-visual center is in a position to provide consultative assistance and to make certain of its facilities and materials available for off-campus use. In some colleges the income from small fees charged for such off-campus services makes possible the maintenance of a much larger materials collection than would be possible otherwise. Such an arrangement may be advantageous to both the public and the university.

Major Areas of Activity

The procedures thru which audio-visual materials and equipment can be requested, obtained, and used may look very simple to an outsider. Indeed, from the point of view of the user, these procedures should be free of complications. To give efficient service, however, many behind-the-scene activities must take place methodically and smoothly.

This section describes the activities which must go on if the center is to fulfil its functions. To an institution just beginning an audio-visual service program, many of the activities and jobs to be done may seem extensive and even unimportant. Experience shows, however, that the activities suggested in this section are essential to insure the most common services demanded by faculties.

A study of the function charts (Fig. __, __) will show how two institutions picture their organization of services. Appendix B gives four case studies of audio-visual services, one in a teachers college, one in a liberal arts college, one of an AV center in a university, and one of a library-centered AV program in a university.

Selection and Circulation of Materials and Equipment

Faculty members and others to use the center frequently suggest materials for purchase or rental. Others want to know what is available both in the center and from other sources. Extensive reference files must be maintained, so that materials of all kinds can be located easily and appropriate information given about them.

Materials to be purchased must be previewed, auditioned, or examined (__, __). Staff members of the center, specialists in the subject area, and frequently students are involved. Once the materials are purchased, they must then be classified, accessioned, and cataloged (__, __, __). Prospective users must be regularly notified of the new materials and equipment.

Materials must be stored where they are readily available for use. This requires accessible storage facilities of many kinds; e. g., designed to accommodate equipment, motion pictures, filmstrips, recordings, tapes, maps, flat pictures, charts, publications, slides, exhibits, and numerous other things.

The center must be ready and able to assist the faculty, students, and community groups in the selection of materials and equipment for their specific educational purposes. It must be ready to provide such aid on a moment's notice from personal calls, by telephone, or by mail. In many colleges and universities this is a big responsibility, involving not only the campus service area but the entire state or even several states. A centralized audio-visual program facilitates such service.

When a faculty member calls the center or sends in a request for the use of some materials, a chain of activities is touched off. First, a staff member records the request and checks to be sure the material is available when requested. He then books or reserves the material for the requested time and place. If equipment is needed, this must be scheduled and possibly an equipment operator assigned. Materials and equipment must be delivered together to

the place of use and returned following use. Once back in the center, the material is inspected and, if need be, repaired. It is then placed in ready storage for the next "customer."

Most centers prefer not to make direct charges for the use of materials or equipment to college faculty or their departments. The university as a whole accounts for this service as it does for its library, and only necessary internal accounting records are kept within the center itself. The advocates for "free" campus service say that the requirement of complicated booking requests, which involve instructors with the red tape of campus purchase orders; bills; statements; and invoices, tends to discourage use of audio-visual materials and equipment. Per unit cost of distribution is also increased.

A center, planning off-campus circulation of materials, must provide some staff and facilities beyond that needed for campus service. A more complicated system for confirming orders, a more extensive shipping and receiving department, a billing and accounting procedure, and more correspondence is involved.

Production

Many materials needed in college curriculums are so specialized that it is not economically sound for commercial firms to produce them. Many other needed materials, such as charts; graphs; and posters, are expendable. The college is faced with the alternatives of using materials not specifically designed for them, making their own, or doing without.

This situation points to another rapidly expanding service area of college audio-visual centers. The center staff, with the help of the instructors and students concerned, are increasingly called upon to plan and produce material that exactly fits a particular instructional need.

Production should not be viewed as necessarily an expensive undertaking. Many inexpensive materials can be easily prepared which are excellent teaching tools. In starting production services, it is best to introduce only services

which are familiar and for which there is a felt need and then to expand as interest and vision of the faculty increase.

For example, a basic need is the mounting of pictures and other illustrative materials. The skill and equipment needed to provide this service are simple. Lettering technics, combined with the mounted pictures, will enlarge the scope of teaching materials which can be prepared. Likewise, by introducing coloring materials, such as slide crayons; colored inks; water colors; colored adhesive; stencils; and spray painting with the airbrush, materials produced can be enlivened and made more effective.

Materials for projection can be produced by very simple photographic technics. Large transparencies for use with overhead projectors are simple to make and inexpensive. Negatives can be bound as slides and 2x2 color slides produced. When combined with lettered captions, photographic slide stories can be prepared. From this stage, it is only a step to filmstrip production.

Making tape recordings is usually introduced early in a production program. Tape recording is inexpensive and has a wide range of usefulness.

An initial outlay of \$10,000 to \$15,000 will provide adequate minimum equipment for graphic, photographic, and motion picture production in a college center. A suggested basic list of minimum production equipment is included in Appendix C.

The production function of the center may also assist economically and effectively in the important job of explaining the purpose and program of the college to the students, the faculty, the alumni, and the community. This function includes the production of "public relations" materials; photographing of athletic events; preparation of motion pictures, filmstrips, TV programs, kinescopes, and other visual materials for limited distribution. Such production should be viewed as only a concomitant advantage of maintaining production facilities at the center. The emphasis and major attention in the operation of such facilities should at all times be on providing materials to assist in

classroom instruction and in research.

Furthermore, it is now recognized that the development of simple skills in the production of audio-visual materials is an important part of the professional education of teachers. The use of the center's production facilities and guidance in the development of these skills by the center's staff is an essential part of the laboratory experiences in the preservice education of teachers.

Graphic Arts Service - The graphic arts service is probably the least expensive and the most versatile part of the production service. The demand of teachers and student body groups is increasing for professional help in the preparation of inexpensive materials involving wet and dry mounting; layout and production of bulletins, brochures, and displays; brush and airbrush retouching; posters, graphs, and charts; illustrations, general art work, and lettering; planning and production of handmade slides; titling of motion pictures; and numerous other activities.

Audio Service - Production facilities in the audio area are also essential to the functions of the center. Good quality portable tape recorders permit the recording of instrumental and vocal music, lectures and group discussions, voice correction exercises, foreign language practice, stenographic exercises, scripts to accompany locally-produced slide sets or filmstrips, and the like.

Altho much of the material recorded on tape is of short-term usefulness, some is of long-term value. Many institutions are developing tape recording libraries of such programs. The demand for re-recordings from the masters in tape libraries is expanding rapidly. Many colleges now are offering re-recording service at a nominal fee to organizations within their service areas.

Centers in some institutions have found it advantageous to install somewhat more elaborate equipment and facilities, such as those which will permit high fidelity recording or the production of sound tracks for motion pictures

or materials for the production of broadcast or telecast programs.

Still Photographic Service - A center's photographic laboratory should provide facilities for developing negatives and for simple photocopy work and enlargements; the processing of flat pictures, slides, and filmstrips and the making of other types of transparencies, such as Ozalids; photos for publications and for record purposes; drymounting; microphotography; and the like. In some institutions certain other more specialized services may be needed, depending on the breadth of the functions encompassed by the college or university.

Motion Picture Service - The motion picture service is called upon to document research projects, to produce teaching films not regularly available commercially, to produce public information films, to document such teaching situations as medical operations and special methods demonstrations, and to record important special events on campus.

In some schools the center's motion picture production facility is used in the training of students in such production areas as television and film making.

In smaller institutions the audio-visual staff with student and faculty assistance may carry a motion picture production thru the scripting and camera stages and then send it to a commercial laboratory for editing, sounding, and final completion.

Radio and Television Service - On-campus radio and television production often plays an important role in community service, as well as in the instructional program. Many college centers which do not own their own broadcast facilities develop cooperative programs which make use of local commercial radio and television stations. Some schools are experimenting with closed-circuit TV. Professional assistance and appropriate facilities encourage faculty and students to make more frequent and effective use of broadcast facilities.

Experience has shown that, if adequate funds for staffing and equipment are available, a university has much to gain by establishing its own broadcast studios. For educational purposes, commercial station facilities are a poor substitute for school-centered production and broadcast units. In many institutions the college facilities serve not only as educational broadcast units but instructional workshops for students in many courses on the campus as well.

Altho the trend in institutions of higher learning is toward centers which encompass all communication arts, in many institutions radio stations were established under the jurisdiction of departments of speech or drama or in the extension division. Regardless of the immediate administrative responsibility for such facilities, the audio-visual center as a coordinating agency plays an important part in the functioning of such special services. Tape and disc recordings and their duplication, films, photographs, slides, and graphic materials are an essential part of radio and television programming. Experience shows that it is essential that administrative organization be such as to facilitate the closest possible coordination of the broadcast staff and the production personnel in the audio-visual center.

Education, Training, and Research

One of the primary responsibilities of the center is to provide professional leadership in educational programs and projects, both on and off the campus. This is done thru consultation, demonstrations, assistance in curriculum planning, publication of information bulletins and resource catalogs, research, and many other educational technics.

Another important function of the center staff is to serve as consultants when classrooms, auditoriums, laboratories, and other instructional areas are being constructed or remodeled. To insure the best possible instruction, facilities must be provided for the use of a wide range of teaching materials and equipment. Considerable financial saving can be made if needed facilities are considered in the planning stage of building programs.

Whether or not the university is educating teachers, it should be recognized that the director of the center has certain teaching and inservice education functions. He participates in conferences, workshops, and institutes. He demonstrates the usefulness of new equipment and materials to faculty and students. He assists in the selection of equipment and materials. He counsels students in the selection, use, and preparation of materials and trains the student projection corps and other student assistants.

If the university has a teacher-education program, the director will usually be involved in teaching formal courses. The center should provide adequate space and equipment for this educational work. (See Section III.)

The director and other members of the center staff should carry out continuous evaluative studies and other research projects. The center frequently plays an important part in evaluating the effectiveness of commonly available media and technics and engages in the production of new materials and the development of new technics and procedures. The well-functioning center is ready, willing, and able to cooperate with other elements of the faculty in research and to participate in interdepartmental or institutional research.

Administration

Administrative functions will vary from very simple activities in small centers to complex ones in large centers. Involved are such activities as staff organization and supervision, record keeping and reporting, correspondence, and budget making and accounting. Smooth and efficient organization is a basic prerequisite to all the service activities of the center.

The Staff

The nature of the service a center will render is affected by the leadership and ability of the person who directs it and the amount of time the administration allows for performance of the duties of this office. A college with 400 students needs, and can well afford, a full-time, professionally trained director; a competent clerical assistant; and part-time student

assistants for routine clerical work, for equipment and materials maintenance, for projectionist work, for equipment delivery, and for assistance in specialized areas, such as graphic arts and photography.

Larger colleges and universities must add to this basic staff, personnel with special competencies, such as photographers; radio technicians; television producers; graphic artists; film librarians; booking clerks; bookkeepers; equipment repairmen; motion picture cameramen; and others.

Regardless of the size of the center or the scope of its operations, the director should be a dedicated, dynamic educator. He should be professionally trained in the audio-visual field and should have had practical intern-type experience as a part of his graduate work in a training center or as a director in a city or county audio-visual program (__, __). The professional preparation required of the director, as well as the salary, workload, and academic rank assigned him, should be comparable to other leadership positions on campus. Experience has shown that this is essential if the college is to realize the maximum gain from its investment in an audio-visual center.

Two decades or more of trial, success, and error have determined certain general characteristics of the competent audio-visual director. Other special qualifications, knowledges, and skills are demanded, depending on the nature and purposes of the college and upon the staff which assists him.

Educational Leadership

The director should be a professional leader who makes the most of every opportunity to enhance the creative abilities and skills of the faculty by making readily accessible a rich supply of carefully selected instructional materials. He is alert to the possibilities for service to the instructional program of the college and community.

In his role he must be a democratic leader who inspires confidence and stimulates others to action. The kind of service rendered by the staff depends upon the spirit of service which motivates the director. The honest

desire to serve must be evidenced by "top management" if real service is to be reflected by the staff members.

Knowledge

The director knows the nature of the contributions which might be anticipated from a well-conducted field trip, from the proper use of reference books, from the projection of flat pictures, from the use of filmstrips, or from the preparation of projection slides.

He knows the purposes of the various steps in approaching, identifying, analyzing, and solving the problems in a unit of learning. He knows where and how and which aids to learning might be used in connection with such units. He is adept at devising new materials and technics.

Administration

In his administration of the center, the director assumes the responsibility for the procurement, preparation, distribution, storage, and maintenance of the audio-visual instructional materials and equipment owned by the school system. The internal organization necessary to smooth, efficient execution of this task must be worked out and continuously evaluated. Harmonious daily relationships within the audio-visual center must be maintained.

While the director must feel the responsibility for effective and efficient administration of the center, he must realize that his staff, his colleagues, and administrative officers of the college must have a part in determining the center's policies and procedures. Students and appropriate members of the college community should have their part, too. An audio-visual committee often participates in policy formation. The greatest service can be realized only when the audio-visual service operates with an atmosphere of cooperation and co-responsibility which promotes the desire to use the materials and equipment, to think creatively, to contribute ideas, to experiment, to question thoughtfully, and to criticize constructively.

Organizational Patterns

It is important that the audio-visual center and its director be directly responsible to the president of the institution rather than to any one college or college department. In large universities the director may report to the dean of instruction, the vicepresident, or a council of deans rather than directly to the president. Of the several possible administrative relationships, such a pattern is the one which largely eliminates interdepartmental difficulties and is the one most likely to enhance the service function of a center.

The history of audio-visual centers in colleges has been relatively short. Early centers rather grew up like Topsy under the supervision of whatever department was most interested at the time in better instructional practices or best able to finance the center. The administrative practices fell most frequently into these four types: audio-visual center under (a) extension division, (b) institution president, (c) school of education, (d) library. Experience shows distinct advantages in having the center directly under the president.

On many campuses there will be special instructional facilities, involving audio-visual equipment and materials; for example, modern language, reading improvement, speech, and instructional materials laboratories. Because these facilities are tied to the teaching function of specific departments or schools, they are usually not under the administration of the audio-visual center. The center director may, however, be consulted concerning equipment, purchases, and installations. Some of these specialized facilities are described in Section III.

II. HOUSING BASIC SERVICES

Even a skilled leader cannot adequately discharge his responsibilities unless the administration and faculty are also interested in providing the best learning environment for students. The administration must provide sufficient personnel with sufficient time to carry out the service objectives.

Likewise, the administration must see that the service center and its personnel are advantageously housed and equipped for maximum service and that classrooms are equipped for the use of audio-visual materials.

Classroom Planning

Audio-visual materials and services may be provided from a campus center, but utilization of these for instructional purposes takes place in the classroom. It is essential, therefore, that classrooms be carefully designed to provide for the full utilization of modern teaching tools.

In planning classrooms, the following factors should be considered:

1. Light control to permit satisfactory projection of all kinds of media under all classroom conditions
2. Electrical installations, such as electrical switches and outlets, speaker conduits, and light dimmers
3. Ventilation and temperature control
4. Projection screens and stands
5. Radio and television antenna installations
6. Acoustical treatment
7. Vertical and horizontal display facilities
8. Storage facilities

These and other aspects of classroom planning are discussed in detail in the first brochure in this series (___).

General Housing Plans

It would be inadvisable, and in fact impossible, to make one master blueprint of a center to fit the demands of each college or university. The facilities of such a center should be tailored to the needs and educational objectives of the institution it is to serve. There are, however, some generalizations which should be considered in the planning and constructing of a college audio-visual service center.

Some examples of space layouts are given to show how a few colleges and universities are solving their space needs (Figs. __, __). A few slide sets, showing details of housing and facilities in several colleges and universities, are listed in Appendix A.

Flexibility

It is essential to keep in mind that, because of the constant and rapid change in the audio-visual communications field, the audio-visual program; the floor space; the equipment devoted to the program; and the administrative practices under which it operates must be kept as flexible as possible and ready for expansion.

Location

The establishment of an audio-visual center on the geographic perimeter of a college campus is difficult to justify. A problem of transportation of materials and equipment to the places they are used becomes troublesome, and the accessibility of the center to faculty and students is limited. To be most efficient and useful, the center should be so located as to be readily accessible to all parts of the campus.

Altho there are definite advantages in so doing, on some campuses it is impossible to house all aspects of the audio-visual center or the communication arts under one roof. Probably the most frequent division is between the production services and the circulation or distribution activities. Any degree of dispersion, however, complicates administration and tends to make use of services more difficult and less effective.

Experience indicates that it is advisable if at all possible to consolidate all center operations and activities on the first floor level. This encourages browsing by faculty and staff and facilitates shipping and receiving of equipment and materials.

Space and Equipment Needs

In the following pages, general recommendations for space allocations and equipment needs are given. Where possible, differentiation has been made in the needs according to size of the institution and according to the varying types of centers; i. e., whether the center is charged with (a) improvement of college instruction only, (b) instruction plus teacher education, or (c) instruction, teacher education, and off-campus distribution.

Appendix E contains pictures and descriptions of some of the types of equipment useful in audio-visual centers. Appendix F gives the names and addresses of companies manufacturing and/or distributing AV equipment for classroom and auditorium use, for light control, and for AV centers.

It should be noted that most planning committees tend to underestimate the space needs of instructional materials centers. Remember that demands for audio-visual services are growing rapidly on campuses and that college buildings are used for many years.

In small institutions, spaces may serve two or more related functions. Often folding partitions prove very useful for such combination rooms. Some space efficiency seems to be introduced as centers grow larger, so that large centers accomplish more than small centers with relative amounts of space.

1. Reception Area

Within the center itself, adequate provision should be made to handle efficiently, effectively, and in a friendly manner the personal visits made by the center's patrons. An attractive "customer" area should be provided with proper facilities for graciously receiving the patrons. A lounge, with professional literature; catalogs and reference materials; displays of new materials; pleasant surroundings, which encourage browsing; and a genuinely interested receptionist, should be an integral part of the area.

Recommended space allocation for the reception area:

300 - 400 sq. ft.

2. Previewing and Auditioning Facilities

The previewing and auditioning area should be adjacent to and easily accessible from the customer area and serviceable from the working area of the center. It should provide facilities and space for previewing all kinds of projected and nonprojected materials and the auditioning of disc and tape recordings and radio and television programs.

Each previewing or auditioning room should be acoustically treated and ventilated. In addition to one or more such rooms of sufficient size to accommodate small groups of people, each center should have a number of small previewing and listening rooms large enough to accommodate only one or two previewers or auditioners at a time. Each such room, large or small, should be equipped with proper outlets and wiring, reading lights, earphones, antenna outlets, a writing desk and comfortable chairs, and good ventilation.

Facilities for previewing and auditioning should be greater in institutions offering teacher education curriculums.

The following types of equipment and facilities are recommended:

Tape recorders and motion picture projectors (a few of each with earphones); slide projectors; TV and radio sets and antenna outlets; opaque projectors; overhead projectors; PA systems, including portable ones; playbacks; filmstrip projectors; combination filmstrip and slide projectors; viewers; tachistoscope; demonstration light control devices; screens; office equipment; reading lights.

Not all this equipment would be in each of the preview spaces at all times but would be available, being permanently assigned for these purposes.

Recommended space allocation for previewing and auditioning facilities:

800 - 1000 sq. ft., divided into small rooms of 60 - 150 sq. ft. each.

A long and narrow space is preferable to a square one.

3. Processing and Cataloging

Office space must be provided to house the personnel and facilities needed in the ordering of materials, processing, classifying, and cataloging. The location of this space should be convenient to the previewing and auditioning area.

The staff which accomplishes the ordering, acquisitioning, and classifying usually is responsible for the preparation and distribution of catalogs and source lists and requires space for these activities and for the storage of catalogs and lists prepared for distribution.

The following equipment and facilities are recommended:

Accessioning files, bookcases, file cabinets for catalogs and source lists, office work table.

Recommended space allocation for accessioning and cataloging:

300 - 600 sq. ft.

4. Distribution to Users

The distribution area must provide for storage of all kinds of materials distributed or circulated by the center; for booking of equipment, materials, and operators; for inspection and repair of materials; for shipping; equipment maintenance and storage and distribution; and for all related clerical activities.

It should be noted that all these activities are functionally inter-related, and the space involved should be so laid out as to accommodate the smooth and efficient flow of work and materials. The flow chart will demonstrate this relationship (Fig. ____).

The space needs are, of course, affected by the nature and quantity of materials available, the extent of circulation, the variety of materials involved, the relative extent of circulation on campus as compared to that which is off campus, the extent to which handling of different types of materials has been decentralized, and the amount and types of related services

performed, such as assistance in programming.

Because there is so much variation among schools in the space and facilities needed for circulation or distribution, it is well to break down these activities into various phases and to discuss the needs for each phase separately.

a. Booking Materials, Equipment, and Operators - Even the smallest audio-visual center must make some provision for the booking of materials, equipment, and operators. Because programs vary so greatly, each college should develop its own pattern, based on adaptations of what has been found good practice. A helpful discussion of distribution and circulation methods may be found in THE SCHOOL ADMINISTRATOR AND HIS AUDIO-VISUAL PROGRAM (). An up-to-date collection of samples of forms used in various colleges and universities is available on short-term loan from the Office of the Department of Audio-Visual Instruction ().

Procedures for booking or checking out equipment and/or materials from the center must be easy, quick, and efficient. Good and frequent use of equipment and materials is a constant goal of all audio-visual instructional materials centers. Booking or distribution practices which stand in the way of this goal will not be tolerated by the faculty. They are wasteful of an educational institution's resources.

Frequently, two types of bookings are needed, one for on-campus and the other for off-campus use. Much of the campus service will be requested by telephone; most of the off-campus requests are made by mail and must be confirmed likewise.

Many methods are currently used to book materials, such as films, filmstrips, art works, and recordings. For a limited volume of bookings, an open or visual file system, such as the Kardex or Roladex, may be successfully used. For centers handling up to about 2000 titles, this system is

sufficiently compact and easily used (Fig. ____).

When the number of titles exceeds 2000, it is well to consider a drum type file, like the Cardineer, which will accommodate up to 5500 cards (Fig. ____). These cards are usable for twelve months. They slip into and out of a locking device on a rotating drum, which can be turned either manually or electrically to locate any cards. Much booking time and space is saved by the use of this type file when large numbers of titles are regularly dealt with.

The problems involved in developing a uniform procedure for the booking of audio-visual equipment and materials are many. Procedures in use range from those in which all equipment is furnished "free" for campus needs to a most complex system of internal charges for all supplies and equipment. Booking procedures need constant evaluation, study, and improvement.

Accurate information on all costs of inventory, on costs of servicing and maintenance, on transportation, and other costs of day-to-day bookings and service should be maintained. Records should be kept of campus as well as off-campus service (Fig. ____). In practice, a cost accounting form may be prepared in triplicate. The first sheet is the booker's record, copy two is the user's confirmation record, and copy three, in a more durable weight, is the permanent bookkeeping and accounting card.

Most educational institutions have found that operator assignment sheets are necessary for each job. These sheets also serve as an accounting-data sheet from which payroll time forms are made up for each operator. Visual schedule boards (Fig. ____) are recommended as a means of providing complete information on operator assignments and the location of equipment and materials.

Recommended space allocation for booking of materials, equipment, and operators: 100 - 400 sq. ft.

b. Storage of Materials - The proper storage of instructional materials is important to insure good service. Materials cannot be of service when they are unsystematically packed into overcrowded spaces, stacked carelessly in cabinets,

or piled in a corner. They must be stored so they are easily accessible. The principles of good storage apply not only to those materials which are in and loaned out from the center but similarly to those materials housed in other school or departmental locations. Storage facilities for all active circulating equipment and materials should approximate about one-fourth the total square feet area of the communication center. Location of the materials storage area is as important as the amount of space provided. The storage area should be located on the main floor near the shipping and repair areas to avoid unnecessary transportation problems.

Pictures of special equipment and technics for storage of films, filmstrips, recordings, tapes, slides, charts, maps, flat pictures, and exhibits are discussed and illustrated in an earlier publication in this series (___). A representative list of the companies manufacturing equipment and illustrations of equipment are presented in the Appendix E and F.

A storage problem rather commonly found in the college center is that created by the relatively large number of motion picture prints. This problem is particularly noticeable on large campuses and where films are circulated to off-campus users. Many find that the use of the usual metal cabinets, housing about 100 films, is not satisfactory. Many use film vaults, equipped with metal film racks.

There seems to be no agreement as to the exact temperature and relative humidity that is best for film storage, but all studies indicate that some provision should be made so that these two factors are kept from becoming extreme regardless of the prevailing climatic conditions. The temperatures usually recommended are from 50 to 70 degrees and the relative humidity about 50 percent.

The materials storage area will need such equipment as: dust proof storage for charts, maps, models, etc.; shelving, storage cabinets, racks for filmstrips, recordings, and films in units that can be rearranged and put in sections; visual location boards; push carts, especially designed for the purpose, and storage for

these.

Obviously, attempts to store in the center all the instructional materials with which a center deals would be not only unsuccessful but would be highly undesirable. Some of the chief functions of the center, those of expediting distribution; promoting wide use of many types of materials; encouraging individual initiative in seeking out and securing new materials and ways of using them, may be jeopardized if the center is primarily a depository and lending agency. Specialized materials peculiar to a specific department or ones used very frequently should be stored in these departments. They should, however, be purchased and cataloged thru the center.

Recommended space allocation for storage of materials: 400 sq. ft. minimum for the small college. Space needs vary greatly with the number and variety of materials; i. e., 60 - 80 sq. ft. should be added for each additional 1000 films to be stored. It is important to allow for 100 percent expansion of space needs for materials storage.

c. Storage, Maintenance, and Distribution of Equipment - Space and facilities must be provided for the storage, maintenance, and distribution of equipment. As with materials, equipment should be easily accessible and should be kept in repair, ready for use. Adequate, dry, and well-ventilated space, equipped with work tables and dustproof cupboards, should be provided for storage and servicing of equipment. This space must be well illuminated. Space should be provided in or adjacent to the center where teachers and students may come for instruction and practice in the operation of equipment. The equipment storage and servicing space should be arranged so as to provide easy access to a ground floor entrance available to delivery men and others.

Also in this area, one may expect to find sturdy, nonmetal tables for use in the inspection, testing, and repair of those pieces of equipment requiring electricity in their operation. It is recommended that these tables be grounded and set on rubber floor mats. Recessed storage cabinets may be built into the lower

part of these tables. A number of electrical outlets and radio and television antenna outlets should be located conveniently near these tables.

The facilities needed in the equipment storage and repair area will include: exhaust fan; tool kit; test equipment for tubes and meters with racks or shelves for storage; drawers of different sizes; metal shelving; work tables; film cleaning machine; electrical tools; scilloscope; test films; film splicing and rewind equipment; visual or location record board; film sound detector.

Recommended space allocation for storage, maintenance, and distribution of equipment: an area of 1600 sq. ft. is adequate for a school of 1000 students.

d. Shipping and Receiving - The center should have adequate shipping and receiving facilities. The space for shipping and receiving should be on the ground floor, be near the materials and equipment storage areas, and have ready access to the rear exit of the building. This rear exit should open onto a covered porch or platform from which deliveries and shipments may be made in all weather with a minimum of lifting and carrying and with maximum protection of shipments. The platform should be the height of the vehicles used for transportation and have ramps for hand trucks. Some centers are built to allow delivery trucks to drive directly into the shipping area.

The center's shipping and receiving area must accommodate such activities as with drawing materials and equipment from the storage areas upon receipt of requests or booking slips; easy and quick transfer to the shipping area; wrapping or boxing for shipment; preparing and affixing shipping labels; weighing, calculating, and applying postage; keeping complete records of outgoing orders; checking and initiating follow-up procedures on overdue shipments; checking materials and equipment in; and transporting it to the inspection and repair area.

The following types of equipment and facilities are needed in the shipping and receiving area: storage for shipping cases; file for shipping records; postal scales; hand cart delivery trucks or wagons; storage for supplies; large

work desk or table; shipping cases, bags, boxes, cartons; addressing devices; tape, rope, string, and dispensers; stools; hand tools; wrapping paper; labels; a nonsplash sink; first-aid materials.

Obviously, not all the facilities are necessary when services are confined to one campus. However, even then rental materials and preview materials must be shipped.

Recommended space allocation for shipping and receiving: 200 - 400 sq. ft. Space needs are directly related to quantity and type of materials circulated and to percentage of off-campus shipments.

Some have found a "U" shaped or modified "U" shaped shipping area advantageous. One side can be used for receiving, one side for shipping, and the control desk can be between the two.

e. Inspection and Repair of Materials - Inspection and repair of used materials is a vital link in the chain of audio-visual materials service. Naturally, the size of the area needed for this activity is closely related to the volume of circulation. The inspection of films may consume the majority of attention in this area because films are circulated from a centralized source in larger numbers than other less expensive materials. Nevertheless, it is important to provide space and facilities also for the repair of slides, maps, exhibits, and all other materials which are circulated. Maintenance records should be kept on the condition, repair, and replacement parts added for each item circulated.

An average inspector can inspect and repair 50 to 80 - 400 foot reels per day. Librarians with large film circulations may find it more economical to install mechanical film inspectors.

Table viewers for inspecting slides and filmstrips and large flat surfaces for inspecting recordings, maps, charts, and other pictorial materials are essential. The spaces below the flat surfaces may be used for storage cabinets.

The inspection area should be well lighted and should have convenient electrical outlets. This area must be well ventilated and should have special fans

and ducts for removing fumes during film cleaning operations unless a nontoxic cleaner is to be used. Sturdy tables with nonmetallic tops should be provided and those to be used for film inspection should be equipped with firmly mounted rewinds. There should be convenient storage for cans, reels, film cement, film cleaner, high stools, a ladder on wheels, and other special tools. There should be a nonsplash sink, first-aid materials, a four wheeled transfer cart, and a package truck for moving heavy packages.

Recommended space allocation for inspection and repair of materials: 200 - 250 sq. ft. minimum. Increase in relation to amount and variety in types of materials circulated.

5. Education, Training, and Research

The area devoted to these aspects of the program is normally composed of office space, consultation rooms, reference library, and workshop and demonstration room. In smaller colleges, or universities having no teacher education program, these functions may be housed in combination with other functions in dual purpose spaces. For example, auditioning and previewing areas may serve both the selection and educational functions.

In all institutions, such centers should maintain one or more workshop or demonstration rooms for the purpose of stimulating the improvement of classroom environment and procedures. Such a room should provide proper facilities for the best usage of every known audio-visual technic, including television (___). These workshops are large areas where students and faculty can come to get guidance in the selection of instructional materials to meet specific purposes, to learn to operate equipment, or to use duplicating processes ranging from a simple Hectograph to the dry mounting press.

If the institution is engaged in teacher education, these facilities are necessarily more extensive and should include well equipped classrooms for professional courses and laboratory work in audio-visual education (See Section III).

Recommended space allocation for education, training, and research: 1200 - 1500 sq. ft. minimum.

6. Production

Altho each area of production activity is discussed separately, satisfactory arrangements frequently may be made to combine certain production services and facilities. This is particularly true in small institutions. For example, the audio space and facilities may serve in motion picture, radio, and television production activities, as well as for general tape and disc recording activities.

In the long run, money will be saved if high quality equipment is purchased. This does not imply that the most expensive equipment is always the best. Care should be taken to select adequate and sturdy equipment. In case of doubt, consult a specialist.

a. Graphic Arts Services - The graphic arts area should be adjacent or otherwise readily accessible to the photographic and other duplicating areas. Equipment for this area includes large, drawing tables; lettering devices; storage space and bins; silk screen; duplicating equipment; filing space; large, deep sink with hot and cold water; large, "layout" tables; exhaust fan; embosograph; opaque projector; binding devices; airbrush; copy camera; dry mounting press; display boards; story boards; carts and carrying tables; paper cutter; mimeoscope; ground glass inspection table; stencil dies; templates; drying racks; wrapping tables; and woodworking tools.

This area must be well lighted (60-70 footcandles at table height) and ventilated.

Recommended space allocation for graphic arts services: Minimum 800 sq. ft.

b. Photographic Services - Even the very small college should have a minimum of three darkrooms, one for negative developing, one for copy and enlarging work, and one for camera loading and unloading. If courses in photography are included in the curriculum, additional facilities will be needed. Each such area

should be provided with quality darkroom photo equipment and proper table space, sinks, and storage facilities. Space must also be provided for negative and print filing, camera storage, print dryers, and other related facilities.

Minimum equipment includes: enlargers, 35mm, $2\frac{1}{4} \times 2\frac{1}{4}$, and 4x5; developing tanks; print dryers; press camera; copy camera; reflex camera; 16mm and 35mm cameras; stainless steel sinks; microphotographic equipment; dry mounting press; footage counter; copying stands; flood lamps; exposure meters; tripods; flash attachments; 35mm printer; lantern slide printer; 16mm editor; benches; record and negative files; safelights; trimmers; steel cabinets; print washers; small 8 and 16mm film developer tank; and safelights.

for photographic services:
Recommended space allocation Minimum 300 - 600 sq. ft.

c. Audio Services - The college should provide well equipped space for tape and disc recording and re-recording. Colleges will want to produce tape program materials for classroom instruction on campus and also educational and public information programs for release on radio stations.

Many universities are establishing tape recording libraries, where masters of prerecorded programs on many different topics are filed. These are available for servicing the campus and also all schools within the college service area. Schools desiring a specific tape program send a blank tape with a request to the library. A re-recording is made from the master tape and shipped to the person requesting it. Usually a small service charge is made. These "Tapes for Teaching" libraries offer unlimited opportunity for service to schools.

campus
 The/should have a sound studio with adjacent control room. Such a studio, in minimum installations, may be designed as a multi-purpose unit and used at times as a laboratory room for students or for shooting motion pictures or telecasts. Its use will be greatly increased if it is connected by shielded cable and/or conduit wiring with every major activity area on the campus, such as the auditorium and sports arenas, to permit use of closed circuit TV.

The studio should be acoustically isolated from the rest of the building in which it is housed. Space for "prop" making and space for ready props storage should be available where the studio is used for telecasts and for motion picture production.

Desirable equipment includes: metal storage cabinets, stands, large turntables, two tape recorders with the three standard speeds, tape eraser, mixing panel, record cutter, monitoring equipment, telephone, editing equipment, panel, multiple-recording duplication equipment, patch ^{bay} box, two or three good microphones, one or two playback units, studio console with two channels, timing clocks, disc recorder.

Recommended space allocation for audio services: Minimum for sound studio and control room: 600 - 1000 sq. ft.

d. Radio Production - In small colleges, the radio and audio production areas can be combined. The university will want an FM station and studios for training purposes and for public information and service.

The following equipment and facilities are recommended: control room, two studios with studio glass sloped at an angle, reception room, large turntable, stands, microphones, mixing panel, announcers booth, two tape recorders, record file, tape file, radio monitor, rugs, clock, sound equipment, disc recorder and playback, PA systems, MONITORING LOUDSPEAKERS.

For additional information on equipment and facilities, write to the following organizations:

Radio-Television Section, U. S. Office of Education, Washington 25, D. C.
 National Association of Educational Broadcasters, ^{14 GREGORY HALL,} ~~University of Illinois,~~
 Urbana, Illinois
 Institute for Education by Radio and Television, Ohio State University,
 Columbus, Ohio

Recommended space allocation for radio production: radio and recording studio, 20' x 20', with additional control room space, 7' x 10' is minimum.

Larger programs will require more extensive facilities.

e. Motion Picture Production - Minimum space for production of motion pictures should provide office-work areas for the production staff; clean, dry, temperature controlled storage space for film stock; and equipment storage space. It is desirable to have access to a well equipped studio, an editing room, a preview area, and a narration booth. The production area should, whenever possible, be near the still photographic and graphic arts areas.

Minimum equipment includes: a collapsible free head tripod; a collapsible T; one 16mm camera, variable speeds; a set of three lenses; a light meter; rack-over plate; set of filters; one colortran; six gator grips with 150 watt reflector bulbs; one 1000 watt spot; 100 foot heavy duty, extension cord; editing bench; pair of professional rewinds; pair of 400 foot rewinds; negative film splicer, not diagonal; film viewer with at least 4" screen; high quality, reversible, sound projector.

The University Film Producers Association lists equipment needed to produce motion pictures in black and white or color with sound recorded by an outside source and equipment required for making sound tracks and for engaging in more ambitious production ().

Recommended space allocation for motion picture production: Minimum for office and storage, 200 sq. ft. Studio, minimum 20' x 30' with height of 10'. Editing room, 9' x 12'.

f. Television Production - Television space and facilities will range all the way from simple closed-circuit systems to elaborate studios and transmitters. Even when commercial or educational TV is available to a campus, closed-circuit is needed.

Recently miniature, but highly sensitive, camera tubes have been developed which make possible the production of relative small but complete TV cameras. To effect a closed-circuit camera chain, all that is necessary is to connect the camera to a television receiver or receivers by means of a coaxial cable.

Sometimes a dumitter is needed in the circuit. An adequate light source must also be provided.

Installation of a double coaxial TV cable distribution system in conduit would permit all rooms so connected to have closed-circuit TV receiver outlets and, at the same time, permit TV camera pick-up from any room on the circuit. Thus, in any room on the campus so wired, a class could observe a teacher or class in any of the spots wired into the coaxial system.

For detailed information on this specialized area, study the references in the bibliography and also write to the following organizations:

Joint Committee on Educational Television, 1785 Massachusetts Avenue,
Northwest, Washington 6, D. C.

National Citizens Committee for Educational Television, Ring Building,
Washington 6, D. C.

Educational Television and Radio Center, 1610 Washtenaw Avenue, Ann
Arbor, Michigan

National Association of Educational Broadcasters, ~~University of~~
~~Illinois~~, Urbana, Illinois

Institute for Education by Radio and Television, Ohio State University,
Columbus, Ohio

Radio-Television Section, U. S. Office of Education, Washington 25, D. C.

Recommended space allocation for television production: Minimum requirements call for a production studio of at least 30' x 40' with a 15 foot ceiling; an adjacent prop storage room about 20' x 20'; a planning space at least 10' x 12'; a control room with a minimum size of 7' x 10'.

7. Administration

The nature of the audio-visual program is such that considerable administrative and clerical work is necessary in order to make the services function smoothly. The center should have sufficient well adapted office space and proper equipment for this service.

The center should be provided with personnel and facilities necessary to keep accurate records and accounts of all services in order to help a smoothly operating, effective, and efficient organization.

In many colleges much of the revenue and support is derived from off-campus service. Such off-campus customers must be billed periodically. Some centers perform this business activity. In other institutions, the business office does all the billing and accounting for such service.

If possible, parking space should be available for use of "customers" of the audio-visual service center.

SUMMARY

Altho the basic services for which facilities and space should be provided are the same for all colleges and universities, no two colleges have precisely the same needs. The following general recommendations summarize the preceding detailed discussion of space needs:

1. Reception and "customer browsing" - 300-400 sq. ft.
2. Previewing and auditioning - 800-1000 sq. ft., divided into small rooms
3. Processing and cataloging of new materials - 300-600 sq. ft.
4. Distribution - 2500 sq. ft. minimum, including the following areas:
 - (a) booking of materials, equipment, and operators - 100-400 sq. ft.
 - (b) storage of materials - 400 sq. ft. minimum
 - (c) storage, maintenance, and distribution of equipment - 1600 sq. ft.
 - (d) shipping and receiving area - 200-400 sq. ft.
 - (e) inspection and repair of used materials - 200-250 sq. ft. minimum
5. Education, training, and research - 1200-1500 sq. ft.
6. Production:
 - (a) graphic arts - 800 sq. ft. minimum
 - (b) photographic - 300-600 sq. ft. minimum
 - (c) audio - 600-1000 sq. ft.

- (d) radio - studio, 20'x20', and control room, 7'x10'
 - (e) motion picture - minimum for office and storage, 200 sq. ft.; studio, minimum 20'x30', with ceiling 10' high; editing room, 9'x12'
 - (f) television - minimum requirements call for a production studio of at least 30'x40' with a 15 foot ceiling; an adjacent prop storage room about 20'x20'; a planning space at least 10'x12'; a control room with a minimum size of 7'x10'
7. Administration - 150-200 sq. ft. minimum

First Rough Draft

III. SPECIAL CAMPUS FEATURES

The modern college or university has need of several specialized audio-visual installations which need not be immediately adjacent to the audio-visual center. When these facilities are tied to the teaching functions of a specific department, that department usually is responsible for the facilities and their use. The audio-visual director frequently acts as consultant in the selection, purchase, and installation of equipment.

An overview will be given in this section of audio-visual facilities for (1) classrooms, (2) auditoriums, (3) teaching materials centers in schools of education, (4) reading clinics, (5) speech and hearing clinics, and (6) modern language laboratories.

Classrooms

Even when teaching materials and equipment are available on a campus, they may go unused if classrooms are not equipped to insure easy and satisfactory use. This is particularly true of audio and projected materials.

It is seldom possible to adapt all classrooms in older buildings on a campus at one time for the use of modern teaching tools. A starting goal should be the equipping of at least one classroom on each floor of each classroom building. Each year a few more classrooms can be adapted.

When new buildings are being constructed, attention should be given to the required audio-visual facilities. Money can be saved if careful consideration is given to the instructional needs during the early planning stage.

Altho instructional facilities vary from subject to subject, there are some general facilities which are needed in every classroom. (___)

1. Light control

"No system of projection has as yet been devised which permits satisfactory day-to-day use of the several projected picture mediums without light control facilities. The light control installation should be such that the illumination in the room, particularly on the surface of the screen, can be limited to one-tenth foot-candle." (___:19)
Satisfactory light control can be obtained thru use of drapes, shades, or full closure Venetian blinds.

2. Ventilation and temperature control

Classrooms should be so designed as to provide adequate ventilation and temperature control when they have a maximum student load and are being used for projection over prolonged periods of time.

3. Acoustics

Different rooms present different acoustical problems. In classrooms the problem is largely dependent on keeping the background noise low and controlling reverberation time so as to avoid excessive overlapping of successive sounds and yet allow some blending.

4. Projection screens

A pull-down screen in a roller case mounted on wall brackets is economical and can be made ready for use easily and quickly.

5. Projection stands

It is advisable to have a movable projection stand in each classroom.

6. Speakers

Speakers permanently installed in the walls of the classroom are not

generally recommended. A 3/4-inch conduit should be installed to feed the electrical sound energy from the projector to the speaker, since the two are usually located at opposite sides of the room.

7. Electrical switches and outlets

In addition to the switches regularly placed near doorways for the control of overhead lights, an additional switch should be installed on the wall opposite the projection screen. Adequate electrical outlets should be provided in the front, rear, and sides of the classrooms. These should deliver 110 volt alternating current and be fused for no less than 20 amperes. Lines serving the outlets should be separate for those serving the overhead lights.

8. Radio and television antenna installations

No classroom building should be constructed without the installation of adequate radio and television antennas wired to antenna jacks in the front of each classroom. A conduit which leads from the base of the master antennas to each classroom is recommended. If the conduit is installed during construction, the wires can be pulled in inexpensively at any time.

9. Display facilities

The amount of vertical and horizontal display space needed will depend on the type of teaching which will take place in the room.

10. Storage facilities

Adequate storage space is required for such materials as charts, maps, demonstration equipment, and the like.

Auditoriums

Most campuses have several rooms where groups larger than class size can meet. These may be small theaters, large conference rooms, or large or small auditoriums. The uses to which these rooms are put vary greatly, and the

facilities required in the rooms to meet the needs vary likewise.

Each of the large groups' meeting rooms should be provided with the same wide range of instructional resources available in the single classroom. The same attention should be given, for example, to light control, ventilation, acoustics, electrical wiring, and the like. In addition, other special needs frequently must be met.

Sometimes it is important that the auditoriums be so adapted that ideas can be exchanged between a speaker or panel on a stage or at the front of an auditorium and members of the audience. This requires special attention to acoustics and to sound reinforcement facilities (____).

In the large auditorium, more elaborate facilities are required for projection of visual materials. A projection booth is recommended with adequate wiring installations (____).

Teaching Materials Centers

Purpose and Scope

An important part of the professional preparation of teachers is the development of basic competencies in the area of teaching materials. Basic competencies in audio-visual methods and materials include:

1. A working point of view with respect to audio-visual materials in the teaching-learning process
2. A knowledge about and experience in locating, evaluating, selecting, and using all kinds of AV resources applicable to the teachers' area of teaching
3. Ability to prepare some of the simpler types of AV materials
4. Reasonable facility in the operation of AV equipment.

Regardless of the curriculum organization followed to achieve these basic competencies, the teaching materials center plays an essential role in the teacher education institution. This center is both a laboratory and a display room. It is here that students and faculty come to examine new equipment and

new materials, such as posters, slides, picture files, and filmstrips; to listen to new recordings; or to see examples of methods of classroom light control. It is here that students learn to operate equipment and to prepare displays for classroom discussion, a series of slides integrated with a unit of study, or select materials to be used in their student teaching.

In colleges having graduate programs to prepare audio-visual supervisors, the teaching materials center offers an opportunity for internship experience which should be a required part of their professional education.

At the present time, many different titles are used for what is referred to here as the teaching materials center; for example, curriculum materials center or laboratory, instructional materials center or laboratory, audio-visual laboratory or workshop, and audio-visual demonstration centers. Often the more general terms indicate that the laboratory contains all kinds of teaching materials rather than audio-visual materials alone.

Space and Facilities

In institutions with a small enrollment in teacher education, the teaching materials center may be an integral part of the audio-visual center. In larger teacher education institutions, the teaching materials center is more apt to be an integral part of the school or college of education. Often the center is administered by the same people who teach the audio-visual courses.

In its simplest form, the teaching materials center is a flexible, expanded, demonstration classroom unit, equipped with the latest teaching materials and equipment and with a professional library. It should be capable of being revised, and if necessary, remodeled as new needs, theories, and devices appear. A suggested list of materials and equipment for AV demonstration centers with \$1000, \$5000, and \$10,000 budgets is given in Appendix D.

Illustrations and brief statements of purposes, spaces, and facilities are given for five sample teaching materials centers. Additional information can be gained from references given in the bibliography.

(Note: The following have been contacted:

Ball State Teachers College - Evelyn Hoke

Chicago Teachers College - Philip Lewis

Syracuse University, School of Education - R. S. Hadsell

University of Wisconsin, School of Education - Frank Estvan

Ohio State University, School of Education - Hazel Gibbony and

Edgar Dale

Reading Clinics

(Prepared by Eva Mahoney, Director of Reading Clinic, Psychological Services Bureau, Georgetown University, and Mary Coleman, Director of Reading Clinic, George Washington University.)

Purpose and Scope

The primary function of many university reading clinics is to serve the students of the various colleges of the university. These services take the form of testing, individual instruction, and classes in reading improvement or reading-study skills. The secondary function is to make the facilities available to faculty and to the community to the extent that these activities do not limit the facilities, staff time, or supervision of college students.

Often the clinic serves the school of education by providing a training center for students majoring in education and reading. Graduate students may, under supervision, assist in diagnostic and in individual and group instruction of children, college students, and adults. When this is the case, the clinic staff also teaches education courses related to the teaching of reading.

With the increase in college enrollments, the services of the reading clinic become important to the entire university. If the reading clinic is university sponsored with the staff responsible to the president, the service is more easily available to all of the schools of the university.

The organization, in terms of the total university, can be accomplished

either by establishing the clinic as a discrete unit or as a part of a university-wide psychological services bureau. Being a part of a larger bureau has advantages in that the services of other specialists can be utilized easily. Clinical psychologists, vocational counselors, psychometrists, and other specialists can work together with the reading specialist, and the reading specialist, in turn, is available to them. Often vocational problems and other academic problems are related to reading, and the working together and exchange of ideas and personnel can strengthen the services of both offices. Most clinics have medical and psychiatric consultants available thru the university medical school.

While the activities of a university-wide clinic are more complex than those of a small college, some of the needs are similar. Minimum staff for a small program would consist of a reading specialist and a secretary. Minimum staff can work satisfactorily in a small program if the aid of other specialists can be utilized. A university program that expects to provide individual diagnosis and instruction, classes in reading-study skills, and education courses would require expanded staff and facilities.

Space and Facilities

It is advisable to locate the clinic on one floor which would provide one large room, one or two small testing rooms, at least one small room equipped with blackboard and shelf space for individual instruction, and one office. Minimum space for a reading clinic would include an office and a small testing room and/or room for instruction. In the large classroom a blackboard and bulletin board are necessary, as well as shelves for books and pamphlets, conveniently located outlets for projection, and light control provisions to permit use of projected materials.

If the university or college has an audio-visual center from which equipment can be obtained, such as projectors and recorders, and a film or curriculum library from which films and filmstrips can be borrowed, then a minimum of

such equipment is necessary for the smooth operation of reading clinic classes or small group work. If the clinic serves a large percentage of the student body over a yearly period, certain equipment should be permanently housed in the clinic. Diagnostic instruments, such as a telebinocular or orthovater for visual screening, should be owned by the clinic. Recorders are important pieces of equipment in individual instructional situations, as well as with larger groups. Because it is often necessary to keep the tapes for some time and to play them back at short notice, the clinic often prefers to own its own tape recorder.

If the clinic provides opportunity for students and adults to take courses in reading improvement which include the use of any of the various reading instruments, these should be considered permanent equipment in the clinic. A room for permanently setting up these instruments or adequate storage space is necessary. A room especially reserved for this equipment is more desirable than storage space, since moving the equipment about would require staff time to recheck the timing of some of the instruments. Also, permanently set up equipment provides an opportunity for students to practice under supervision at hours convenient to them and in addition to the class hours.

The initial purchase of equipment and other teaching materials is dependent upon (1) the number of students to be served at any one time and (2) whether or not the emphasis will be upon individual or group instruction or a combination of both group and individual instruction. Some training instruments, such as tachistoscopes, can be used either individually or in small or large groups. Others, such as pacers, can be used by only one person at a time.

The initial investment to establish a reading clinic, exclusive of staff, can range from \$500 upwards. In many clinics a nominal fee is charged for comprehensive diagnosis, remedial instruction, or classes in reading-study

skills. These fees help pay for replacement and repairs of materials and equipment but usually do not equal the cost of the operation of the clinic.

Additional information can be gained from the references given in the bibliography.

Speech and Hearing Clinics

(Prepared by Dr. Ernest H. Henrikson, Director, and Dr. Paul H. Ptacek, Assistant Director, and their staff, Speech and Hearing Clinic, University of Minnesota.)

Purpose and Scope

The speech and hearing clinic is an integral part of the modern university or college campus. It serves as an institutional and community center for diagnosis, therapy, clinical training, and research in the field of speech and hearing pathology. Its functions within the university are integrated with the university's overall program, and its contributions may be found in many areas. For the individual student, it may aid in overcoming speech and hearing problems which present barriers to the attainment of academic and professional goals. For the university's educational program, a clinic offers the opportunity to the student being trained in the areas of speech pathology, psychology, and education for observation and the attaining of clinical experience. Research in communication may also serve to aid and improve instructional methods and programs. In the light of current surveys showing the incidence of speech and hearing problems in the school to be 7 percent or greater, there exists little doubt that a speech and hearing clinic is essential in a good educational program.

Space and Facilities

Just as a minimally equipped school could consist of a teacher, a log, and a student, a speech and hearing clinic could consist of a therapist, a log, and a client. However, today a vast array of electronic and mechanical equipment is available which can be of decided value in carrying out the

functions of a speech and hearing clinic. This equipment has served not only to add to the body of knowledge concerning speech phenomena and clinical problems but has aided considerably in handling these problems clinically and in training persons to work in these areas. Modern speech and hearing clinics are equipped in varying degrees with such electronic and mechanical equipment. However, the variability and complexity of the equipment now available presents a perplexing problem to the administrator or other person attempting to establish the equipment needs and standards for a proposed or functioning speech and hearing clinic.

When the administrator attempts to establish the equipment needs for any clinic, he must first of all evaluate or analyze some general factors in relation to the clinic. The following is a brief and limited summary of some of these factors:

1. What are the clinic's functions?

Diagnosis, consultation, therapy, clinical training, research.

2. How does the clinic relate to other on-campus and off-campus departments and agencies?

Responsibilities, reports, available equipment.

3. What physical space does the clinic have?

Offices, classrooms, practice rooms, special sound-treated rooms, laboratory space.

4. How large is the clinic's budget?

Equipment, personnel, physical plant changes.

5. In what directions is the clinic expected to grow?

Clinical services, clinician training, research.

Assuming that the administrator has evaluated a clinic's needs in terms of the above factors, he will still find it necessary to choose from a variety of types of equipment. The following is a list of some equipment essential for a speech and hearing clinic, desirable for a speech and hearing clinic,

and useful in research.

The equipment which may be considered to be essential for use in a speech and hearing clinic includes:

1. Tape recorder, durable and of adequate frequency response
2. Audiometer, air conduction covering hearing range for screening purposes
3. Mirrors, wall and hand mirrors
4. Sound conditioned rooms/^{for} practice, recording, and audiometric testing.

Additional equipment which may be considered to be desirable for a speech and hearing clinic's use includes:

1. Tape recorders, a recorder for each clinician
2. Disc recorder, semiprofessional or professional (for permanent records)
3. Audiometer, clinical with facilities for conducting specialized hearing tests
4. Mirror, one way for observational and training purposes
5. Increvox, loudness level practice instrument for therapy with voice problems
6. Pronunciary, audio pronouncing drill instrument for therapy purposes
7. Sound spectrum indicators for therapy purposes
8. Auditory training unit, amplifier for hard of hearing
9. Pitch meter, a pitch level practice instrument for voice problems
10. Simultaneous dual track recorder for therapy purposes

All of the above equipment may have application in research programs as well as in therapy and training programs. In addition, special research projects will require equipment related to the particular project. Some examples of such equipment are:

1. High fidelity tape recorder
2. Research audiometer

3. High fidelity amplifiers
4. High fidelity speaker systems
5. Oscilloscope
6. Volt-ohmmeter
7. Oscillographic recorder
8. Sound isolated rooms
9. Psycho-galvanometer

Several sources of additional information are cited in the bibliography.

Modern Language Laboratories

(Prepared by Dr. Elton Hocking, Head, Department of Modern Languages,
Purdue University.)

Purpose and Scope

The language laboratory is not new, but its great development followed World War II, when the public came to realize that oral skills had been neglected in conventional classroom teaching of foreign languages. Twenty-odd students, reciting in turn when called on by the instructor, could each get only a minute or two of oral practice during a recitation. The language lab, in contrast, permits simultaneous vocal practice by all members of a class.

The greatest benefit of the lab is at the elementary level, where the establishing of good oral-auditory skills is of supreme importance. High motivation is another benefit, for the typical beginner is primarily interested in these skills rather than the "deaf-and-dumb" aspects of language. Classes for teacher-trainees are enabled by the lab to come to grips with practical classroom situations recorded on tape. Intensive oral-auditory drills, remedial technics, and many other devices are possible thru pre-recording, imitative recording, and follow-up criticisms and discussions.

Simultaneous listening to prerecorded materials is the simplest and

cheapest arrangement. This is superior to the instructor's live voice because: (1) the recorded voice makes no fluffs; (2) various voices and events can be recorded and re-used indefinitely; (3) replaying provides repetition of identical stimuli; (4) exactly timed pauses of silence for choral response are possible and very stimulating. However, group listening to a loudspeaker requires a homogeneous group, all doing the same thing at the same time.

Simultaneous listening to various voices or languages requires individual headsets, as in the U. N. A selector switch or dial enables the listener to tune in the language or lesson of his choice. In this situation, vocal imitations or responses to questions require acoustically treated individual booths, else the bedlam of voices would drown out the recordings. As a result, we find the typical language lab: a group (anywhere from a few to a hundred or more) of semisoundproof booths, each with a selector dial and a headset wired to the master players (usually tape recorder-reproducers) at the master station. A single technician or assistant can operate the master players. He may also take roll, or the student may punch a time clock. The more elaborate installations have a panel at which the assistant can monitor any booth.

Evidently there is a close parallel here with the science make-up lab. Students work on their own, and the supervision may be merely perfunctory. Attendance is more or less required, but the instructor is not present and achievement is noted by him only as it is reflected in classroom performance. Such a language lab is avowedly but a supplement. Its potential value is great, but it depends upon expert tape-making, integration with the class-work, and constant support by the classroom instructors. Without these, the values are likely to be realized only by the talented, conscientious, and self-motivated students.

In contrast to the "listening lab," the "complete lab" provides a tape recorder-reproducer in every booth. This more than doubles the cost of the installation; in return, it more than doubles the performance. Each booth can become a master station capable of "feeding" the others. Also, it can operate independently, so that as many languages as there are booths can be made available simultaneously. Finally, and most important, it enables the student to record and play back his own performance and, thus, to hear himself as others hear him. This is a unique experience in self-criticism auditorially, as is a mirror visually.

With individual recorder-players, the whole series can be "fed" by a single master player. Each student's instrument records every sound from the master, and in the spaced pauses of silence it records also the student's responses as they are spoken into his microphone. At the end of the drill, the recorded voice instructs him to rewind and then listen to his own tape with its alternation of "his master's voice" and his own. Individual self-criticism is thus possible and inevitable. Here is the paradox and the great advantage of the complete lab: simultaneous, classwide, oral-auditory drill which is, nevertheless, private, individual, endlessly repeatable, and always subject to evaluation and attempts to improve it. When the complete lab is so used regularly and thoughtfully, it becomes an integral part of the course.

The integrated laboratory represents a very different concept from that of the listening labs. It is not a supplement to the classwork but an essential part of it. Ideally, each class, as a class, should hold all its meetings here, but for reasons of economy, the lab is shared by various classes, each of which meets in it alternately or every third meeting or every fourth, etc. The regular instructor is in charge. He plans the lab room activities to dovetail with the classroom activities and vice versa.

Each completes the other, but the lab activities are basic, for only they can provide the simultaneous oral-auditory drill which develops skill in a spoken language.

Space and Facilities

As for costs, not only is there more equipment to be purchased and maintained, but also the services of a faculty member are more expensive than those of an assistant. However, the last word has not been spoken on this subject of utilization. Experiments are needed to determine whether one instructor could successfully handle (monitor, grade, and advise individuals) a grouping of two or more classes in one oversize lab. Probably he would need the help of a student assistant or technician. Remotely controlled instruments, all operated by the instructor at a master switch, are another possibility.

A modest lab may have its booths facing the back or side walls with the usual arrangement of classroom chairs in the center of the room. This is the most flexible and inexpensive layout, for the lab room can then serve also as a standard classroom. A larger installation, used only as a lab, is best served by an inclined floor with all booths facing forward and fitted with a sliding front panel. This provides a view of the instructor, the projection screen, etc. The audio materials can profitably be interspersed with visuals and sometimes synchronized with them, as with sound films or controlled-speed reading and hearing.

The use and the costs of any lab can be shared by several departments, most commonly speech, music, drama, even stenography, along with the language department. Maintenance should be frequent and preventive rather than a matter of repairing breakdowns. Equipment should be of sturdy high quality but not "hi-fi" unless music is involved. Cheap home recorders are better than none but will break down frequently if heavy duty is imposed on them.

This is true of probably all recorders retailing at less than \$200. A single heavy-duty instrument is better than two cheap ones. A considerable number of headsets can be wired to it in parallel (not in series). This is the simplest and cheapest "laboratory." Twenty-five students could be served by such an arrangement costing less than \$500, which includes wiring and a fair supply of tapes and replacement parts. Individual booths at about \$75 each and other refinements as described above can run the cost to almost any figure up to \$15,000 or even more. Even the most elaborate lab can be self-supporting for a student fee of \$5 per semester. This will cover all costs, including maintenance, repairs and replacements, individual tapes for all students, and obsolescence of all equipment. A less extensive lab will require a smaller fee, provided that quality equipment is still used.

The Modern Language Association is conducting a survey of the 200-odd language labs in the country. By means of a detailed questionnaire, complete information will be obtained, tabulated, and published, probably sometime in 1955. This will be the first full and authoritative treatment of the whole subject.

A good many articles on the subject have been published. A fairly representative sampling is cited in the bibliography.

IV. ACHIEVING GOALS

Goals of Audio-Visual Service

As has been stated, the audio-visual center recognizes four major functions:

1. To assist faculty and students in the improvement of instruction
2. To support any special training functions
3. To assist in the interpretation of the purposes of the program and the accomplishments of the institution to the public
4. To provide educational leadership within the service area of the college.

In order to achieve these service functions the center must have:

1. A properly educated professional and technical staff with sufficient time to select, organize, disseminate, and produce instructional materials and to provide consultant services
2. Sufficient clerical and student assistants to insure that the time of the professional staff will be free for professional activities
3. An adequate collection of instructional materials of many kinds
4. An adequate pool of varied audio-visual equipment
5. Space, equipment, and organization whereby materials and equipment may be requested, obtained, examined, and used at the time they are needed without undue complications
6. Facilities and space for producing graphic arts, audio and photographic materials
7. Professional staff facilities and space to provide the courses and experiences needed in the teacher education program and in any other special curriculums where audio-visual information is essential.

Steps toward Achieving Goals

How can a college or university go about setting up a new AV service center or improving one already established?

Step One - A campus audio-visual committee should be formed. One of the first jobs of such a committee is to find out what materials and equipment are currently available on campus, the extent of use, areas in which increased use would improve instruction, and factors which restrict effective use.

Step Two - The advisory committee should prepare a preliminary proposal for the type of AV service center which the study indicates should be developed.

Step Three - The university administration should appoint a qualified audio-visual director, responsible to the president, or thru the dean of instruction or other appropriate intermediary, to the president. The presence of a competent AV director would enhance the value of the preliminary study.

Step Four - A campus advisory committee should be continued. The committee may have representation from the student body and from off-campus service users.

Step Five - The director with the advisory committee should establish an organization for audio-visual service, starting where the greatest faculty need and interest is, and gradually create a wider range of interest, use, and service.

Step Six - The director should continue action research, evaluation of service, and inservice education to insure the greatest contribution of the AV service to the teaching program.

Trends Affecting Planning

The majority of colleges and universities today recognize the need for a centralized audio-visual service. On many campuses in the past, the AV service was hampered by inadequate budgetary support, lack of professional leadership, inadequate housing and facilities, and decentralized and overlapping audio-visual services. This latter condition has been most pronounced in the smaller colleges where the added expense was more critical even than for the larger college.

Present trends point to a rapid growth in college and university AV service. In looking to the future, a number of trends affecting planning should be kept in mind.

Improvement of Instruction

1. College faculties are showing an increasing awareness of the wide variety of instructional materials available and a knowledge of the particular

contributions each type can make to the learning situation. It is safe to assume that the trend toward increased demand for professional services of the center's staff will continue and will affect all aspects of the center's activities.

2. The college audio-visual center is becoming less and less a "depository" for materials and more and more a resource center and clearing-house for ideas, information, and consultant service.

3. Altho materials and equipment for general campus use will continue to be administered from a centralized source, the staff of the center will probably in the future spend more time helping and encouraging academic departments to organize pools of specialized instructional materials and equipment within their departments and to bring about the widest and most effective use of these materials and installations.

4. More courses are being offered in the production and use of audio-visual materials, in radio and television, and in the general mass media and communications areas. Enrolled in these courses will be persons interested in teaching; adult education; fundamental education; production of educational teaching materials; government work, such as FOA and UNESCO; advertising; business; military service; journalism; supervision of city, county, and college AV services; and the like.

5. The audio-visual center is providing more opportunity for laboratory and internship experience in the various phases of work of the center.

6. Colleges are greatly expanding their production services. This expansion in photography, audio, radio and television production is necessary to provide desired teaching and public information materials and to provide training facilities for those students desiring to develop competencies in production field.

7. The audio-visual staff is devoting more time to leadership activities and consultative service among educational, church, business, and adult

groups within the service area of the college.

Technological Developments

Great progress has been made in the invention of new devices and media of communication. Laminated pictures, the feltboard, color transparencies, "3-D," three-dimensional maps, tape recorders, television, and recording of pictures and sound on tape are merely samples of the great profusion of inventions. Alert and imaginative teachers are making great progress in adapting these media to educational purposes.

Since it is impossible for anyone to accurately predict what instructional tools will be developed within the next fifty years, any planning of classrooms or audio-visual service facilities should be flexible to allow for expansion and/or easy adaptation.

Professional Leadership

1. A number of the present leaders in audio-visual positions are educators who are "self-made" men in the audio-visual field. Today with increasing demands, broader functions, and greater problems, there is neither time nor opportunity to become fully qualified on an experience basis. Audio-visual directors are now expected to have doctor's degrees which include adequate graduate training in the audio-visual field.

2. More colleges are offering graduate curriculums preparing personnel for positions as audio-visual supervisors and directors in city, county, and college AV service programs.

Organizational Patterns

The trend is toward setting up the college audio-visual center with its director directly responsible to the president or thru the dean of instruction to the president. This organization has proven best for allowing the centralized unit to serve the entire campus.

Financial Support

The college audio-visual center is gaining increased financial

support as it demonstrates its contributions to instructional, research, and public service functions. Whereas a few years ago AV service was often expected to aim toward a self-supporting status, colleges today are including subsidies for campus AV services as a recognized part of the college budget.

In Conclusion

The consultants preparing this brochure are well aware of the fact that no audio-visual service develops overnight from the idea stage to a complete service, capable of meeting all campus needs. Small beginnings, if along wise lines, can develop into adequate service programs.

This brochure describes the services, organization, staff, space, and facilities for an adequate college or university program. A picture of such audio-visual service will be of value to programs now in existence, as well as to beginning programs. Altho needs, and therefore the AV service, vary greatly from campus to campus, much effort, time, and money can be saved by looking and planning ahead and by profiting from the experiences of others.

Those concerned with planning of campus AV service centers should be cognizant of the fact that the demand for service grows at an exceedingly rapid rate. Most campuses tend to underestimate their eventual space needs. It is well to develop a flexible organization with space and facilities capable of growing in any or all directions.

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Part IV - Audio, Radio, and Television

Books, Articles, Pamphlets

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76. Callahan, Jennie. Television in School, College and Community. New York: McGraw-Hill Book Co., 1953. 534 p.
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78. Allen B. DuMont Laboratories, Inc. Station Planning. Clifton, N. J.: the Corporation. 20 p.
79. Lewis, Philip. "Testing TV for Teacher Education - At Chicago Teachers College." Educational Screen 32: 391, 408-409; November 1953.
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81. Lewis, Richard B. "The Tape Recorder Goes to College." Educational Screen 32: 158-59, 170; April 1953.
82. Minnesota Mining and Manufacturing Company. Sound Talk - Technical and General Information on Magnetic Tape Recording. St. Paul, Minn.: the Company. 30 bulletins.
83. Motorola, Inc., Educational Department. Educative Newsletter. Report No. 41, 43, 44, 45, 46. Chicago, Ill.: the Company. 4 p. each.
84. National Association of Radio and Television Broadcasters. The Planning and Construction of Television Broadcasting Stations. Washington, D. C.: the Association, 1952. 33 p.
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87. Radio Corporation of America. Broadcast Equipment. Camden: the Corporation, 1952. 12 p.
88. Radio Corporation of America. Index to General Information Educational and Television Literature. Washington, D. C.: the Corporation, . 26 p. (Mimeo)
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Audio-Visual Materials

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93. Magnetic Tape Recording. 16mm, sound, black and white, 10 min. University of Minnesota, Audio-Visual Education Service, Westbrook Hall, Minneapolis 14, Minn., 1952.
94. New Vision for Television. 16mm, sound, black and white, 25 min. National Citizens Committee for Educational Television, 1200 18th Street, N. W., Washington, D. C., 1953.
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Part V - Still and Motion Picture Photography

Books, Articles, Pamphlets

96. Barnard, David P. "Combine Film Production with Instruction." Educational Screen 32: 112-13; 126; March 1953.
97. Calvin Company. The Aperture. Kansas City, Mo.: the Company. Vol. 14, No. 7. (All issues devoted to motion picture production.)
98. Editors, "Survey of Motion Picture Production Equipment in Educational Film Production Units." Journal of the University Film Producers Association 4: 10-17; June 1952.
99. Educational Film Library Association, Inc. Motion Pictures Produced by Members of the University Film Producers Association. New York: the Association.
100. Winnie, John Ross, chairman, Equipment Committee. "Equipment List." University Film Producers Association Journal 4: 11-17; Winter 1953.

Audio-Visual Materials

101. Functional Photography in Industry. 16mm, sound, color, 36 min. Eastman Kodak Co., Camera Club and School Service, 343 State Street, Rochester, N. Y., 1950.
102. The Jiffy. 16mm, 4 min. Society of Motion Picture and Television Engineers, 55 West 42nd Street, New York 36, N. Y., 1954. (A test film for rapid checking and demonstrating of 16mm projector system performance.)
103. Navy Photography in Science. 16mm, sound, color, 27 min. Government Films Department, United World Films, Inc., 1445 Park Avenue, New York, N. Y., 1948. (Purchase) Motion Picture Section, Office of Public Information, Executive Office of the Secretary, Navy Department, Washington 25, D. C., 1948. (Free loan)
104. Photographic Darkroom Procedures. Black and white, McGraw-Hill Book Co., Text-Film Department, 330 West 42nd Street, New York 18, N. Y., 1950.
- Set 1
- "Developing Roll Film." 62 frames.
- "Developing Sheet Film and Film Packs." 46 frames.
- "Contact Printing." 67 frames.

104. (continued)

Set 1 (continued)

"Projection Printing." Part 1, 50 frames; Part 2, 36 frames.

"Spot Printing and Dodging." 42 frames.

LC card (for Set 1) Fi A 52-1872

105. Photographic Darkroom Procedures. Black and white, McGraw-Hill Book Co., Text-Film Department, 330 West 42nd Street, New York 18, N. Y., 1950.

Set 2

"Advanced Projection Control." 50 frames.

"Quality Control in Negatives." Part 1, 64 frames; Part 2, 62 frames.

"Print Contrast Control." 58 frames.

"Composition in Printing." 54 frames.

"Spotting of Prints." 58 frames.

"Print Presentation." 50 frames.

LC card (for Set 2) Fi A 52-1873

106. You Are the Producer. 16mm, sound, color, 12 min. Available from audio-visual dealers who sell the RCA 16mm motion picture projector. 1952.

Part VII - Reading Clinics

Audio-Visual Materials

107. Electrical Recording of Eye Movements. 16mm, color or black and white, 30 min. Pennsylvania State College, Psychological Cinema Register, State College, Pa., 1943.
108. Harvard University Reading Films. 16mm, black and white, 17 films - average 7 min. each. Harvard University Press, 44 Francis Avenue, Cambridge, Mass., 1949.
109. High Speed Reading. 16mm, sound, black and white, 8 min. Learning through Seeing Films, 10304 Oro Vista Avenue, Sunland, Calif., 1954.
110. How Effective Is Your Reading? 16mm, sound, color or black and white, 10 min. Coronet Films, Coronet Building, Chicago 1, Ill., 1951.
111. Rapid Reading Process. 16mm, sound, black and white, 11½ min. Educational Devices, Inc., 500 Fifth Avenue, New York, 1951.
112. Why Can't Jimmy Read? 16mm, sound, black and white, 15 min. Audio-Visual Center, Syracuse University, 121 College Place, Syracuse, N. Y., 1950.

Part VIII - Speech and Hearing Laboratories

Audio-Visual Materials

113. Report on Donald. 16mm, sound, black and white, 20 min. University of Minnesota, Audio-Visual Education Service, Westbrook Hall, Minneapolis, Minn., 1948.
114. Speech Defects. One of a set of three films under "What Speech Clinics Are Doing." Color, 48 frames, Society for Visual Education, Inc., 1345 West Diversey Parkway, Chicago, Ill., 1950.
115. Speech Training for the Handicapped Children. 16mm, sound, color, 30 min. National Society for Crippled Children and Adults, 11 South La Salle Street, Chicago, Ill., 1946.

Part IX -- Teaching Materials Centers

Books, Articles, Pamphlets

116. Association for Student Teaching. Audio-Visual Materials in Teacher Education. Twenty-ninth Yearbook. Lock Haven, Pennsylvania: the Association, State Teachers College, 1950. 261 p.
117. Blanc, Sam S. "Wanted: More Teacher Training in A-V Production." Educational Screen 32: 250-51; Summer 1953.
118. Brown, James W., and Abbot, Robert B. "An Instructional Materials Center for the Teachers College." See and Hear 1: 53, November 1945.
119. H'ite, Herbert. A Study of Teacher Education for Audio-Visual Competency in Washington. Pullman, Washington: Doctor's Thesis, Washington State College, 1951. 493 p. (Typed)
120. Kurth, Clarence. A Survey of the Audio-Visual Programs in Schools of Education of Selected Midwestern Universities. Bloomington, Indiana: Doctor's Thesis, Indiana University, 1951. 285 p. (Typed)
121. Lewis, Philip. "From Blueprint to Reality." Educational Screen 33: 98-100; March 1954.
122. McConnell, Robert E. Audio-Visual Education in Teacher Education. Twenty-sixth Yearbook of American Association of Teachers Colleges. Washington, D. C.: the Association; 1947.
123. Mitchell, Richard S. "Unique A-V Demonstration Center." Audio-Visual Guide 20: 39-40; June 1954.
124. Mitchell, Richard S. A Program of Audio-Visual Services for Eastern Montana State Normal School. New York: Doctor's Thesis, Columbia University, 1949. 98 p. (Typed)
125. National Society for the Study of Education. Audio-Visual Materials of Instruction. Forty-eighth Yearbook, Part I. Chicago, Ill.: The University of Chicago Press, 1949. 320 p.
126. Tillman, Arthur G. The Functions of an Audio-Visual Department in a Teacher Education Institution. Macomb, Ill.: Western Illinois State Teachers College, 1946. 67 p.
127. White, Frederick A. "Teacher Competence in the Use of Audio-Visual Materials." Audio-Visual Communication Review 1: 91-98; Spring 1953.

Part X -- Modern Language Laboratories

Books, Articles, Pamphlets

128. del Barrio, Margaret, and Hocking, Elton. "A New Dimension to Teaching Languages." NEA Journal 44: 82-84; February 1955.
129. De Francis, John, editor, Monograph Series on Languages and Linguistics. Washington, D. C.: Georgetown University Press, 1951. Chapter V, "Today's Approach to Language Learning."
130. de Mandach, Andre B. "Conversational Robotapes." Reprinted from The Modern Language Journal, Vol. XXXVIII, No. 3, March 1954.

131. de Mandach, Andre B., and Bates, Jefferson D. Setting up Your Own Little Language Lab: A Low Cost Recipe. Washington, D. C.: The Shakespeare Tape Library, 1954. 30 p. (Mimeo)
132. Editors, "Purdue University's Electronic Language Laboratory." Audio-Visual Guide 19: 29-30; February 1953.
133. Educational Laboratories, Inc. The Language Laboratory. Washington, D. C.: The Printing House of Jas. C. Wood, Inc. (Reprint of Section IV of the Report of the Second Annual Round Table on Linguistics and Language Teaching - Held at the Institute of Languages and Linguistics, Georgetown University on April 27-28, 1951.)
134. Groder, Morris Lewis. "New Advances in Language Teaching - The Georgetown University Project." Reprinted from the Journal of the Audio Engineering Society, Vol. 2, No. 2, April 1954.
135. Heath, Douglas L. How to Plan, Build and Operate a Modern Language Laboratory. Silver Spring, Md.: Language Training Aids, 1954. 52 p.
136. Hirsch, Ruth. "Audio-Visual Aids in Language Teaching." Monograph Series on Languages and Linguistics, No. 5. Washington, D. C.: Georgetown University, March 1954.
137. Hocking, Elton. "The Power of Babel." The Audio-Visual Reader. Dubuque, Iowa: William C. Brown Co., 1954. p. 258-60.
138. Language Research, Inc. The New Approach to the Teaching of Language Skills. New York: Seminar Films, Inc., . 8 p.
139. Randall, Earle S., and Schmidt, S. Edgar. "Language Teachers Retool for A-V." Educational Screen 33: 54-55; February 1954.

APPENDIX B

Case Studies of Audio-Visual Services

Case I - A Teachers College

(Case prepared by Kenneth Bowers, Director, Audio-Visual Center, West Chester Teachers College, Pennsylvania)

Case II - A Liberal Arts College

(Case prepared by Charles Butt, Director, Audio-Visual Program, Occidental College, Los Angeles)

Case III - A University Audio-Visual Center

(Case being prepared by L. C. Larson, Director, Audio-Visual Center, Indiana University)

Case IV - A University Library-Centered AV Service

Case being prepared by Louis Shores, Dean, Library School, The Florida State University)

APPENDIX C

Part I - Audio Equipment

Part II - Photographic Equipment

APPENDIX C (continued)

Part III - Equipment for Motion Picture Production

Prepared by Don G. Williams, Director, Audio-Visual Center, Syracuse University.

With the following equipment costing about \$ _____, motion pictures, including full synchronous double system sound, can be produced. Trade names are used in many instances. Usually several equivalent makes of equipment are available which should be investigated for price and suitability.

CAMERA EQUIPMENT

- 2 Cine specials
- 2 200' magazines
- 4 100' magazines
- 2 Bell & Howell DL's
- 1 200' Auricon
- 1 1200' Auricon conversion
- 1 Cine Special sync motor
- 1 Bell & Howell rackover plate
- 4 Prof. Jr. free head tripods
- 2 Auricon tripods
- 1 Prof. Jr. gear head (no legs)
- 1 T's to match
- 1 homemade dolly
- 1 titling stand, homemade
- 1 intervalometer, homemade
- 18 lenses (WA, 1" & 2" or 2½" each camera)
- 1 ¼" lens
- Complete assortment B&H and color filters
- 2 Norwood light meters
- 3 GE PR-L meters
- 1 Weston Calibration meter
- 1 DC current inverter (for car battery)
- 1 vacuum cleaner

LIGHTS

- 2 2000 w. spots
- 6 Cine lites w/stands
- 2 extra cinelite stands
- 2 1000 w. spots
- 6 gatorgrip PAR light holders
- 12 swivelier light brackets
- 12 bullet lamp light brackets
- 5 colortrans
- 1 homemade indirect lighting unit

SOUND

- 1 Stancil-Hoffman 16mm mag. recorder
- 1 Stancil-Hoffman 16mm mag. phonograph
- 1 Magnecorder $\frac{1}{2}$ "
- 1 Magnesync 16mm mag. recorder
- 1 Ekotape $\frac{1}{4}$ "
- 2 pre-amp mixers
- 2 Auricon amplifiers
- 3 Microphones
- 2 Auricon microphones
- 1 bulk magnetic sound eraser
- 1 RCA mike boom
- 1 baby mike boom
- 1 mike table stand
- 2 Powerstat variable transformers
- 1 VT voltmeter
- 1 turntable
- 1 record library
- 1 pair rewinds
- 2 studio speakers

PROJECTORS

- 1 Ampro projector w/sync motor attachment
- 1 RCA 400 mag.-opt. projector w/sync motor
- 1 Bell & Howell Diplomat for screening original color
- 1 Bell & Howell Showmaster, editing projector
- 1 Ampro, lab. screening projector
- 1 Pageant, screening projector
- 2 wheeled projector stands

EDITING

- 4 editing benches
- 6 pair rewinds
- 7 film racks on wheels
- 4 Griswold splicers
- 3 Bell & Howell hot splicers
- 2 film core flanges
- 3 4-wheel synchronizers
- 2 2-wheel synchronizers
- 1 mag.-opt. sound reader
- 1 mag. sound reader
- 2 film viewers
- 1 large supply of reels, all sizes
- gloves, punches, scissors, etc.

LABORATORY

- 1 EDL negative-positive processor, 16 mm
- 1 Bell & Howell model J printer w/power supply
- 1 Eastman sensitometer
- 1 MacBeth disitometer
- 3 pair rewinds
- 1 Toledo scale
- 1 lab. balance

LABORATORY (cont.)

- 1 chemical mixing tank w/pump
- 1 Beckman PH meter
- 2 Powers temperature control mixing valves, 1 spare
- 2 film riveters
- 1 Griswold splicer
- 2 split reels
- 2 darkroom ventilating fans

APPENDIX D

Suggested Lists of Materials for Audio-Visual Demonstration Centers

Prepared by Edgar Dale, Professor of Education, The Ohio State University, and Sherwin

G. Swartout, Director, Audio-Visual Aids Service, State Teachers College, Brockport, New York.

	<u>ITEMS</u>	<u>ESTIMATED COSTS</u> ^{1/}
1.	\$1,000	
	1 Filmstrip projector (35mm slide and filmstrip - 300 watts).....	\$65
	1 Standard slide projector.....	90
	1 Slide making equipment.....	25
	1 Spirit duplicator or ditto machine.....	75
	1 Tape recorder (dual speed - $7\frac{1}{2}$ " / sec. and 3.75" / sec.).....	110
	1 Record player (3 speed - to take 16" disc).....	80
	1 35mm Camera (single lens reflex type or complete with copy attachment).....	80
	1 16mm sound motion picture projector (single unit type).....	210
	1 Screen (fabric) 48" by 48" on tripod.....	16
	1 Screen (fabric) 8' by 8' on tripod.....	64
	1 Easel (portable).....	10
	1 Flannelgraph and flannel (could be made locally).....	10
	1 Blackboard (portable) (could be made locally).....	20
	Chart and Graph service (lettering guides, ink, paints, tee square, triangles, paper stock, etc.).....	50
	1 radio receiver (AM and FM type).....	80
	1 Film splicer and rewind.....	15
	Total.....	\$1,000
2.	\$5,000	
	3 Filmstrip projectors (35mm slide and filmstrip - 300-500 watts)....	\$250
	2 Standard slide projectors (1-500 watt, 1-1000 watt).....	180
	2 Record players (3 speed - to take 16" disc).....	200
	Records (to be selected by receiver).....	50
	Slide making equipment.....	50
	1 Spirit duplicator or ditto machine.....	150

^{1/} Budgets based on prices as of ____.

ITEMSESTIMATED COSTS^{1/}

2 Tape recorders (dual speed - $7\frac{1}{2}$ " /sec. and 3.75 " /sec.).....	\$220
1 35mm Camera (single lens reflex type or complete with copy attachment).....	110
2 16mm sound motion picture projectors (single unit type).....	650
1 Screen (fabric) 48" by 48" on tripod.....	16
1 Screen (fabric) 60" by 60" on tripod.....	25
1 Screen (fabric) 8' by 8' for wall.....	64
2 Easels (portable).....	20
1 Flannelgraph and flannel.....	10
1 Blackboard (portable) (could be made locally).....	20
1 Bulletin board (portable) (could be made locally).....	20
Chart and Graph service (lettering guides, ink, paints, tee square, triangles, paper stock, etc.).....	100
2 Opaque projectors (1000 watts).....	550
Photographic equipment (Daylight film loader, tank, enlarger, lights, lenses, etc.).....	300
1 16mm motion picture camera.....	225
2 Microphones for use with record player or motion picture projector..	60
1 Film splicer and rewind.....	60
16mm Films (selected from prepared list).....	500
2 Overhead projectors (keystone type).....	400
1 Stand (portable).....	10
1 radio receiver (AM and FM type).....	80
1 Copy stand with lens only.....	60
1 Filmstrip printer.....	40
Miscellaneous ^{2/}	580
Total.....	\$5,000

3. \$10,000

7 Filmstrip projectors (35mm slide and filmstrip - 300-1000 watts)....	\$600
3 Standard slide projectors (1-500 watt, 2-1000 watts).....	360
3 Record players (3 speed - to take 16" disc).....	300
Records (to be selected by receiver).....	100
Slide making equipment.....	50
1 Spirit duplicator or ditto machine.....	250
3 Tape recorders (various models - $7\frac{1}{2}$ " /sec. and $3\frac{1}{2}$ " /sec.).....	600
1 35mm Camera (single lens reflex type or complete with copy attachment).....	200
2 Screens (fabric) 48" by 48" on tripod.....	32
3 Screens (fabric) 60" by 60" on tripod.....	75
1 Screen (fabric) 8' by 8' for wall.....	64
2 Easels (portable).....	20
1 Flannelgraph and flannel.....	10
1 Blackboard (portable) (could be made locally).....	20

^{2/}The difference between the totals and the estimated amounts of these three groups would be used for miscellaneous items, such as transportation, films, filmstrips, tapes, records, reference books, stereoscopes, film for cameras, slide binders. The addition of a voltage compensating transformer may be advisable for some locations. Quantity orders may result in from ten to thirty percent saving on the totals listed here.

ITEMS	ESTIMATED COSTS
1 Bulletin Board (portable) (could be made locally).....	\$20
Chart and Graph service (lettering guides, ink, paint, tee square, triangles, paper stock, silk screen, air brush, compressor or carbonic tank, etc.).....	500
2 Opaque projectors (1000 watts).....	550
Photographic equipment (precision enlarger, copying equipment, still photographic equipment for developing, 35mm filmstrip printer).....	500
4 16mm motion picture projectors (sturdy, single unit type) - One with integral magnetic recorder.....	1800
1 16mm motion picture camera (at least two lenses).....	300
1 Public address system (15 to 30 watts).....	120
2 Microphones for use with record player and motion picture projector..	60
1 Film rewind (electric).....	75
1 Film splicer.....	15
16mm films (selected from prepared list).....	1500
4 Overhead projectors (keystone type).....	800
1 Stand (portable).....	10
1 radio receiver (AM and FM type).....	80
1 Camera (speedgraphic, Crown Graphic, or pressman type).....	250
1 Operadio.....	200
Miscellaneous.....	539
Total.....	\$10,000

APPENDIX E

Some Equipment Suitable for College AV Centers

(Note: This section will give pictures and brief descriptions of equipment similar to that included thruout Brochure No. 3. The illustrations used in the body of the book will be almost entirely of equipment in use in a college or university AV center.)

APPENDIX F

Brief List of Companies Manufacturing and/or Distributing AV Equipment for Use in College AV Centers

(Note: This alphabetical list will include most of the names given in Brochures No. 1, No. 2, and No. 3. We will welcome additions of distributors, especially if they serve the entire U. S. or a fairly large region.)

DAVI

April 29, 1955

Mr. Kenneth Harwood
First Vice-President, NSSC
University of Southern California
3518 University Avenue
Los Angeles 7, California

Dear Ken:

Thanks in haste for your report on DAVI meeting. I'll be in touch with them soon, so will skirt the issue....offering any help we can ever provide in TV, etc.

Many thanks.

Sincerely,

Harry J. Skornia
Executive Director

HJS:jy

FROM: _____

ATTENTION OF:

_____ Skornia
_____ Bidlack
_____ Hill
_____ Holt
_____ Blackburn
_____ Biason
_____ Underwood
_____ Secretarial
_____ Winnie (personal attention)
☒ Other: Liborley

*Ken attended
for us +
I asked
for report.*

ACTION:

☒ For your information
_____ Please handle
_____ File
☒ Return
_____ Comment and return
_____ Supply background info.
_____ Newsletter
_____ Other: _____

DATE: _____

UNIVERSITY OF SOUTHERN CALIFORNIA
3518 UNIVERSITY AVENUE
LOS ANGELES 7

April 27, 1955

RECEIVED
NAEB HEADQUARTERS

APR 29 1955

AM 7 8 9 10 11 12 1 2 3 4 5 6 PM

Dr. Harry J. Skornia, Executive Director
National Association of Educational
Broadcasters
14 Gregory Hall
University of Illinois
Urbana, Illinois

Dear Harry,

The annual convention of the DAVI in Los Angeles last week seemed to be a success, although attendance was about half as large as it usually is when the meeting is held in the mid-west or in the east. The organization is planning to write and to distribute to its membership a booklet on educational television. The purposes of the booklet are to show each member the stake of the audio-visual director in ETV, to describe organization of ETV work as a part of the authority of the A-V Director, and to limn some of the technical problems and costs of ETV. The information is to be compiled in the Washington headquarters of DAVI. The question of whether DAVI should seek help in this project from organizations such as NAEB and AERT was discussed. The sense of the discussion was that the aid of other organizations is neither necessary nor especially desirable because the problems of A-V people are different from those of other people. This attitude was more sharply expressed by the rank and file members of the discussion than by its leaders. Careful missionary work seems to be in order.

Best wishes to all of you there.

Cordially,



Kenneth Harwood
First Vice-President, NSSC

airmail

kh:gb

DAVI

May 12, 1955

Dr. Harry K. Newburn, President
Educational Television and Radio Center
1610 Washtenaw
Ann Arbor, Michigan

Dear Dr. Newburn:

In the visits and studies Bob, Glen and others have made, were any such programs found? We have little or nothing in tape or record form, or in fact in any form except proposals such as that of Marguerite Fleming, to whom I'm also sending a copy.

I'm sure Anna would appreciate word of any such programs you know of.

Sincerely,

Harry J. Skornia
Executive Director

Enclosure

HJS:jy

cc: Miss Marguerite Fleming
Mr. Harold Hill
Mrs. Anna Myer

DAVI

RECEIVED
NAEB HEADQUARTERS

SEP 6 1955

AM 7 8 9 10 11 12 1 2 3 4 5 6 PM

May 12, 1955

Mr. Ralph H. Hall, Coordinator
Audio-Visual Education
Kent State University
Kent, Ohio

Dear Ralph:

I am trying to answer at one and the same time, before taking off on another trip, your letter of April 29 to me and your letter of May 6 addressed to Don Smith, NAEB. I wonder if you would like to have the letter forwarded to Don Smith at the University of Illinois Audio-Visual Department? I am not sure whether it was intended for us, although it seems to be mostly about the NAEB.

As you probably know, most of the materials we distribute are not our own, and rights to use them will depend upon your getting the proper releases from the originating stations. In a great many cases these programs were not intended for any except radio use, and this may be something of a problem. This would refer to "Great Books of Asia," for example, which was produced by KPFA, in Berkeley. Rights on this latter are further complicated by the fact that this program was produced under an FAE grant, and rights now belong to the Educational Television and Radio Center against whose budget this grant was charged. This, I think, illustrates our problem of rights in many cases.

In a general way also I am not sure that our objectives are quite the same, although both are equally laudable. Just as radio and television stations could not subsist if they offered nothing that was not available at the corner theater, at the public library or on films for the asking, it seems to me that educational radio and television will have to offer something not generally available elsewhere, or all the media would begin to be alike. This is part of the reason why grants sometimes specified "broadcast use only," and that only over non-commercial stations.

In the case of many of our grant projects, also we have plans and hopes for possible future radio and/or TV exploitations, partly international, which we would not be able to carry out if we were to turn these tapes over to you prior to attempting, as we now are, to implement those objectives for world radio use, which were a part of the Foundation request in the beginning. Therefore failure to be able to provide copy of some of these programs until this "primary use" is completed should not be interpreted by you as discriminatory in any way, or based on a dog-in-the-manger attitude. It is generally based on realistic commitments we had to make to get the money in the first place, for radio stations which were, and in many cases still are, in need of distinctive materials.

Mr. Ralph H. Hall

Page 2

May 12, 1955

Having said all this, which is intended to explain what we do and have to do rather than to reflect a negative attitude, we wish you luck in your audio-visual distribution project, and hope that in a great many cases you may find originating stations willing and able to give you what you need. But they must be contacted directly.

I am asking John Holt, our Network Manager, to correct me if I'm wrong, and to indicate whether or not he knows of programs in progress which might be both available and of interest to you.

Sincerely,

Harry J. Skornia
Executive Director

HJS:cr

CC: John Holt

Re the Tape Repository matter, I think our stand should be --

We can not release grant-in-aid, big four, or any other series we may have a special interest in because of plans for possible future exploitation.

We cannot release other programs contributed by members or other organizations because we are not authorized. DAVI will have to deal directly with the producers.

We should sic the School program people on this -- get them to contact school program producers individually not to support the Repository. I think they may already have done this to some extent.

Financially back a number of school series, say 3 or 4 full year series, for the next several years. These programs to be released only through NAEB. It always comes back to money.

In the meantime, the Repository may kill itself through issuing an indiscriminating catalog. This seems to be one of the principal dangers both to the Repository and to NAEB, according to the School Committee -- that the quality of product offered by the Repository will discredit this type of broadcasting and teaching. The Committee finds almost no acceptable school series for national distribution, and it ^(the Committee) is extremely doubtful that the DAVI material is any good. The problem is not merely to beat stiff competition, but to survive the harm the competition may do to the field of school program broadcasting.

Obviously my feelings on this have been formed through conversation with the School Committee. If every school broadcaster felt (or feels) as the committee members do, we'd have no problem.

jh

More

Bearing on this --

I've told the School Committee that until I got the word to do otherwise I'd erase no more school program masters (they constitute such a small part of our tapes). They will from time to time have us re-issue school series which may be used again. In this way we'll build up a certain amount of good exclusive material.

jh

KENT STATE UNIVERSITY
KENT, OHIO

April 29, 1955

RECEIVED
NAEB HEADQUARTERS

MAY 2 1955

AM PM
7 8 9 10 11 12 1 2 3 4 5 6

Dr. Harry Skornia
Executive Director, NAEB
14 Gregory Hall
University of Illinois
Urbana, Illinois

Dear Dr. Skornia:

I enjoyed the opportunity of meeting with you in Columbus and thank you for inviting me. During our "round-table" I mentioned the need for more outstanding programs for the tape library developed by DAVI and AERT.

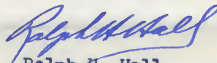
Is there any arrangement we can make to obtain outstanding programs handled by NAEB for distribution through the National Tape Repository?

"Great Books of Asia" seems to be one series that would fit into this category. You must know of others.

Wouldn't the three organizations strengthen one another by the process? Our material then would be available to radio stations through NAEB; available to classrooms through the Tape Repository.

I would appreciate a reply as soon as possible since we are now trying to process the new National Catalog.

Sincerely yours,



Ralph H. Hall
Chairman, Radio-Recording Committee
DAVI

rh:cw

Re the attached letter from Ralph Hall:

I hate to be selfish about this, but I do feel that we have to protect our own interests. Recently there have been several other suggestions about how people might exchange programs without going through the NAEB Net - i.e., this DAVI thing, several of our regional meetings have discussed such an exchange, etc. I'm a little leery of this sort of thing.

We hope to strengthen our in-school position in the near future - and will if the committee gets going as it should. But this DAVI repository is, I would say, in direct competition. If schools can get tapes from DAVI for classroom use at a very nominal sum (what is it, 50¢?), they'll soon feel that there's no need to pay a larger sum to get NAEB programs and broadcast them to the classroom. If this comes about, we're not only hurting ourselves, but, indirectly, are hurting the chances of the school stations to survive.

The DAVI library is growing rapidly as it is, but it still may not contain the programs that our members really want. Therefore, I don't feel that we should weaken our position by exchanging tapes with DAVI. I doubt that they have much we could use, and, as I've said, if both places have much the same in programming, who'll pay our higher fee?

I think we'd better get busy and strengthen our own in-school position and begin to worry about some of the problems they have or we're going to start losing them as Net subscribers. I think this is applicable not only to better programs, but, as I've said, I think we should do something about modifying the cost if a school station can only use a small part of our offerings.

heh

5/3/55



from

NATIONAL HEADQUARTERS
14 Gregory Hall, Urbana, Illinois

May 13, 1955

Miss Hyer:

Will you please inform me as to whether
you are Miss or Mrs.? We apologize if we
are wrong.

Winifred Coatney

Winifred Coatney (Mrs.)
Secretary

5/19/55

Miss and Dr. Anna L. Hyer

COPY

DAVE

EDUCATIONAL TELEVISION AND RADIO CENTER

1610 WASHTEEN AVE
ANN ARBOR, MICHIGAN

Sent for the information of

Dr. Harry Skornia

May 16, 1955

RECEIVED
NAEB HEADQUARTERS

MAY 17 1955

AM 7 8 9 10 11 12 1 2 3 4 5 6 PM

Miss Anna L. Hyer
Director of Studies
Department of Audio-Visual Instruction
National Education Association
1201 Sixteenth Street Northwest
Washington 6, D. C.


Dear Miss Hyer:

Dr. Harry Skornia of the NAEB has referred to us your letter of May 10 requesting information about radio tapes or kinescopes relating to in-service teacher education or the interpretation of problems of teacher education to the public. I believe that Dr. Skornia has given you such leads as he can on radio tapes dealing with these subjects.

I am sorry that I cannot give you direct references to kinescopes on these subjects, but I think you will find that a good many are in existence, and I can give you a lead on them. There was held in East Lansing, Michigan, about two months ago, a meeting of representatives of colleges and universities offering telecourses in a variety of fields. For this meeting a list of such courses was compiled by Professor Lawrence McKune of the Kellogg Center for Continuing Education at Michigan State College. If you will ask Professor McKune to send you a copy of that listing, I think it will give you leads on useful kinescopes available in various parts of the country.

In addition, I think you will find it useful to write to stations KETC in St. Louis; WOI-TV in Ames, Iowa; and WQED in Pittsburgh about programs they have produced during the past year either for classroom use in secondary schools or for teacher education. The persons to write to are Shelby Storek at St. Louis, Merritt Ludwig at Ames, and John Ziegler at Pittsburgh.

Yours sincerely,


Robert B. Hudson
Program Coordinator

RBH:pg

Copy to Dr. Harry Skornia

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS

NAEB

OFFICE OF EXECUTIVE DIRECTOR

UNIVERSITY OF ILLINOIS
119 GREGORY HALL
URBANA, ILLINOIS

May 31, 1955

RECEIVED
NAEB HEADQUARTERS

JUN 3 1955

AM PM
7 8 9 10 11 12 1 2 3 4 5 6

Mr. William H. Allen, Editor
A-V Communications Review
Bureau of Visual Instruction
University of Wisconsin
1312 W. Johnson Street
Madison 6, Wisconsin

Dear Bill:

There's a rumor afloat that my article and your spring issue are out. Any chance to get a few copies pending receipt of reprints?

Regards,

H.

Harry J. Skornia
Executive Director

HJS:jy

Yes, it is out, but I haven't seen it yet either. You should be getting your copies any time. This matter is handled by the national office; so if they don't arrive soon, contact them directly.

On June 9th I leave for a new assignment at U.S.C. So address me in the future at:

*Dept. of Cinema
University of Southern California
Los Angeles 7, California*

Bui

Address
change

for allen

then plz this in
DAVI

DAVI

, July 11, 1955

Mr. E. G. Burrows
Radio Station WUOM
University of Michigan
Ann Arbor, Michigan

Dear Ed:

Just an afterthought to my earlier letter to you. Afraid I forgot to express the feeling we all seem to have that all tapes of programs turned over to the DAVI repository be turned over with the specific condition that they not be used for any broadcast use whatsoever. With the desperate time the NAEB Network is having, it would obviously be to the detriment of all NAEB stations and possibly would sound the death knell of the Network if a Department of Audio Visual Aids could by-pass the Network and the charges it must make to exist, and could secure (and perhaps put on its station) the same materials free through audio-visual channels.

I hope this makes sense both to you and to Ralph Hall, to whom I'm sending a copy. A copy is also going to Kenneth Yourd, at the Center.

Sincerely,

Harry J. Skornia
Executive Director

HJS:cr

Blind copies to Schooley and Fleming

DA VI

July 18, 1955

Miss Anna L. Hyer
Associate Executive Secretary
Department of Audio-Visual Instruction
National Education Association
1201 Sixteenth Street, N. W.
Washington 6, D. C.

Dear Anna:

Glad to serve on Radio and Recording Committee. Want to help work out problems. Glad to observe Marguerite Fleming is on. Her viewpoint has held us back a little, and full discussion, with her in on it, will help clear the way, I believe.

Are all those asterisked Co-Chairman? Or what does asterisk mean? Maybe new? Is list full committee or only list of "vacancy-fillers" as heading leads me to expect?

I do hope this committee can meet in person, so we can really "get down to cases."

Regards,

Harry J. Skornia
Executive Director

HJS:cr

Department of Audio-Visual Instruction

NATIONAL EDUCATION ASSOCIATION

1201 SIXTEENTH STREET NORTHWEST, WASHINGTON 6, D. C.

Officers and National Delegates
LEE W. COCHRAN, *President*
Executive Assistant, Extension
Division, State University of Iowa

WALTER A. WITTICH, *Vice-President*
Director, Bureau of Audio-Visual
Instruction, University of Wisconsin

PALL W. F. WITT, *Past President*
Professor of Education, Teachers
College, Columbia University

A. J. FOY CROSS
Director, Personnel Services,
New York University

IRENE F. CYPHER
Associate Professor of Education,
New York University

AMO DE BERNARDIS
Assistant Superintendent,
Portland (Ore.) Public Schools

CARLTON W. H. ERICKSON
Director, Audio-Visual Aids Center,
University of Connecticut

ELIZABETH GOLTERMAN
Director, Division of Audio-Visual
Education, St. Louis Public Schools

L. C. LARSON
Director, Audio-Visual Center
Indiana University

FRANCIS W. NOEL
Chief, Bureau of Audio-Visual
Education, California State
Department of Education

National Staff
J. J. McPHERSON
Executive Secretary

ANNA L. HYER
Director of Studies

FLORENCE IH-CHI FAN
Administrative Assistant

MARY C. WELCH
Administrative Assistant

July 14, 1955

RECEIVED
NAEB HEADQUARTERS

JUL 18 1955

AM
7 8 9 10 11 12 1 2 3 4 5 6
PM

Audio-Visual Communication Review
WILLIAM H. ALLEN, *Editor*
University of Wisconsin
1312 West Johnson Street
Madison 6, Wisconsin

Dr. Harry Skornia, Executive Director
National Association of Education Broadcasters
14 Gregory Hall
Urbana, Illinois

Dear Dr. Skornia:

With the approval of the Executive Committee, President
W. A. Wittich has appointed you to the National Committee on
Radio and Recording.

The area in which you will be working is of major significance
to the field, and I am sure you can make a contribution to
the work of the committee. If you accept, the committee
chairman will be contacting you soon about the projects
underway or under consideration.

A list of those being invited as members of this committee
is enclosed. Please acknowledge acceptance or rejection of
this committee assignment.

Sincerely,

Anna L. Hyer

Anna L. Hyer
Associate Executive Secretary

ALH:JMW
Enclosure

July 14, 1955

PROPOSED COMMITTEE MEMBERS TO FILL VACANCIES WHICH OCCURRED SPRING 1955

RADIO AND RECORDING COMMITTEE (DAVI-AERT)

- chr: *DR. RALPH H. HALL, Coordinator, Audio-Visual Center, Kent State University, Kent, Ohio.
- GALE R. ADKINS, Assistant Director, Radio House, University of Texas, Austin, Texas.
- GARLAND C. BAGLEY, Director, Audio-Visual Service, State Department of Education, Atlanta, Georgia.
- HAROLD W. BENDA, Assistant AV Coordinator, State Department of Education, Trenton, New Jersey.
- *MRS. GERTRUDE BRODERICK, Radio Education Specialist, U. S. Office of Education, Department of Health, Education, & Welfare, Washington 25, D. C.
- *MARGUERITE FLEMING, Director, Station KSLH, Board of Education, Division of AV Education, 1517 South Theresa Avenue, St. Louis 4, Missouri.
- HELEN C. GRIGGS, Office of District Superintendents, 1227 Pensacola Street, Honolulu, T. H.
- OLA HILLER, Director, Station WFBE, Flint Public Schools, Flint 3, Michigan.
- MRS. KATHLEEN N. LARDIE, Manager, Station WDTR, Detroit Public Schools, 9345 Lawton Avenue, Detroit 6, Michigan.
- *ARNOLD E. LUCE, AV Supervisor, State Department of Education, 301 State Office Building, St. Paul 1, Minnesota.
- D. B. LUSTY, Atlantic Organizer, School Broadcasts, Canadian Broadcasting Corporation, 100 Sackville Street, Halifax, Nova Scotia, CANADA.
- KATHERINE MATCHETT, Station WBCE, Cleveland Public Schools, Cleveland, Ohio.
- MRS. FRANCIS W. NOEL, 4900 Flora Vista Lane, Sacramento 18, California.
- ELIZABETH PATAPOFF, Director, Oregon School of the Air, Radio Station KOAC, Corvallis, Oregon.
- DR. CHARLES SCHULLER, Director, Audio-Visual Center, Michigan State University, East Lansing, Michigan.
- *DR. HARRY SKORNIYA, Executive Director, National Association of Education Broadcasters, 14 Gregory Hall, Urbana, Illinois.
- KELSEY B. SWEATT, In Charge, Office of Audio-Visual Education, Massachusetts Department of Education, 200 Newbury Street, Boston 16, Massachusetts.
- MRS. ELAIN TUCKER, Director of Radio & Television, Station KOKH, Oklahoma City Public Schools, Oklahoma City, Oklahoma.

Dear Ann:

(on card)

Yes, I'll be

glad to serve on the Rules
& Recording Committee.

Thought I'd included

acceptance in an

earlier letter. Sorry for

delay, Regards!

Sept. 20, 1955

Dear Sir:

To date, we have received no reply stating whether or not you wish to accept membership on the Radio and Recording Committee.

Please advise us at once.

Anna L. Hyer
DAVI
National Education Association
1201 16th St., N. W.
Washington 6, D. C.

RECEIVED
NAEB HEADQUARTERS
WASHINGTON

SEP 22 1955

AM

7/8/910/11/12/13/14/15/16
12/13/14/15/16

SEE CARD FOR ADDRESS

Dr. Harry Skornia, Exec. Dir.
National Association of Educational Broadcasters
14 Gregory Hall
Urbana, Ill.



DAVI file

DAVI

Department of Audio-Visual Instruction

NATIONAL EDUCATION ASSOCIATION

1201 SIXTEENTH STREET NORTHWEST, WASHINGTON 6, D. C.

October 26, 1955

Officers and National Delegates

WALTER A. WITICH, *President*
Director, Bureau of Audio-Visual
Instruction, University of Wisconsin

L. C. LARSON, *Vice-President*
Director, Audio-Visual Center,
Indiana University

LEE W. COCHRAN, *Past President*
Executive Assistant, Extension
Division, State University of Iowa

WALTER S. BELL
Director, Audio-Visual Education,
Atlanta (Ga.) Public Schools

IRENE F. CYPHER
Associate Professor of Education,
New York University

AMO DE BERNARDIS
Assistant Superintendent,
Portland (Ore.) Public Schools

ROBERT deKIEFFER
Director, Bureau of Audio-Visual
Instruction, University of Colorado

MARGARET W. DIVIZIA
Supervisor, Audio-Visual Section,
Los Angeles City Schools

ELIZABETH GOLTERMAN
Director, Division of Audio-Visual
Education, St. Louis Public Schools

HENRY R. McCARTY
Director, West Texas Cooperative
Audio-Visual Service,
Texas Technological College

J. J. McPHERSON
Director, Audio-Visual Consultation
Bureau, Wayne University

PAUL W. F. WITT
Professor of Education, Teachers
College, Columbia University

National Staff

FLOYDE E. BROOKER
Acting Executive Secretary

ANNA L. HYER
Associate Executive Secretary

FLORENCE IH-CHI FAN
Administrative Assistant

MARY C. WELCH
Administrative Assistant

Audio-Visual Communication Review

WILLIAM H. ALLEN, *Editor*
Department of Cinema
University of Southern California
Los Angeles 7, California

RECEIVED
NAEB HEADQUARTERS

OCT 28 1955

AM 7 8 9 10 11 12 1 2 3 4 5 6 PM

Mr. Percy H. Tannenbaum
Assistant Professor
Institute of Communications Research
The University of Illinois
Urbana, Illinois

Dear Mr. Tannenbaum:

I have received the manuscript submitted for publication in
Audio-VISUAL COMMUNICATION REVIEW and am forwarding it to
Dr. William H. Allen.

Dr. Allen is still the editor of AVCR. Probably what has
confused you and Dr. Skornia is that DAVI is in the process
of starting its own official magazine which will appear in
February, 1956. This journal will be called Instructional
Materials and will be aimed primarily at the public audience.

Sincerely,

Anna L. Hyer
Associate Executive Secretary

ALH:JMW

cc: Dr. Harry Skornia
cc: Dr. William Allen

Department of Audio-Visual Instruction

NATIONAL EDUCATION ASSOCIATION
1201 SIXTEENTH STREET, N. W., WASHINGTON 6, D. C.

November 17, 1955

RECEIVED
NAEB HEADQUARTERS

NOV 17 1955
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MEMORANDUM

TO: Dr. Harry J. Skornia

FROM: Dr. Anna L. Hyer

ALH

I am very sorry, but I seem to have mis-placed the names and addresses for the Liaison Committee which you sent me just prior to the NAEB meeting.

sent 11/2/55

I will appreciate it very much if you can send me a duplicate copy.

ALH:JMW

Department of Audio-Visual Instruction

NATIONAL EDUCATION ASSOCIATION

1201 SIXTEENTH STREET NORTHWEST, WASHINGTON 6, D. C.

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Administrative Assistant

Audio-Visual Communication Review
WILLIAM H. ALLEN, *Editor*
Department of Cinema
University of Southern California
Los Angeles 7, California

RECEIVED
NAEB HEADQUARTERS

DEC 27 1955

AM 7 8 9 10 11 12 1 2 3 4 5 6 PM

Dear DAVI Member:

Here is another "Service Packet" for the members of the Department of Audio-Visual Instruction.

In this packet you'll find:

1. A set of teacher's guides for the Walt Disney programs on television. All of you are probably familiar with Disney Land, a program over commercial television. In response to popular demand, these guides have been developed. By the time these reach you many of the programs will be past. Disney hopes in the future, if these meet a real need, to get them out in advance. Additional copies of these "teacher guides" are available free from your local ABC television station.
2. A pamphlet issued by the Denoyer Geppert Company entitled "Toward Better Understanding and Use of Maps, Globes and Charts." This is a revision of their earlier pamphlet distributed to our membership a year or so ago.

We are also inclosing in this mailing an urgent request for all members to supply us with PICTURES.... but please do read the yellow sheet. This is the field of our own specialization so dig into your picture files and give us your best, so that all members may see them.

Yours cordially,

Floyde E. Brooker

Floyde E. Brooker
Acting Executive Secretary

FEB/hpm:
Enclosures

PICTURES

PICTURES

PICTURES

PICTURES

PICTURES

Pictures to tell stories, pictures that illustrate the powers of AV materials, pictures that are important, pictures that are technically superb, pictures you are proud of, pictures you'd like to have in your own files.....pictures!

DAVI's new official and professional journal INSTRUCTIONAL MATERIALS needs pictures.

We need good pictures first of all for the front cover.

Here the picture will be set in a black background or wide border, hence it should be light rather than dark.

We need pictures to illustrate articles.

We need pictures that really tell picture stories, stories that use only small blocks of print.

Technically, our requirements are:

Pictures for the cover will be $7\frac{1}{4}$ x $9\frac{1}{4}$, bled on right and bottom.

This is essentially a vertical picture and will probably be cropped from an 8 x 10.

We would like the negative in order to play around with vignetting, cropping, and intensities.

Pictures for the interior of the magazine.

Will run all sizes. If we really had a "world beater", we would give over a full page to it, size $8\frac{1}{2}$ x $11\frac{1}{4}$.

We would like the negatives of these pictures as well.

We would also appreciate receiving good line drawings, of the kind that can be used as borders, or can be used as art work to tie in with specific articles. As a starter, good line drawings of children at a sand table; an instructor at an overhead projector; children viewing a picture; children clustered around a model; all kinds of projectors and recorders, and other equipment such as cameras, splicers, and the like. We hope to use many of these on the borders of articles.

What kinds of pictures should they be? What kinds would you like to see in your publication? What kinds of pictures are "good" pictures for this purpose?

We will give credit for all pictures published and, where requested, will return the negative. Please send pictures to DAVI headquarters, 1201 Sixteenth St., N.W., Washington 6, D. C.

DISNEY on TELEVISION

*A Supplementary Materials
Guide for Classroom Use
in Connection with*



■ 2

TELEVISION PROGRAMS

produced by WALT DISNEY



* **Disneyland**



and

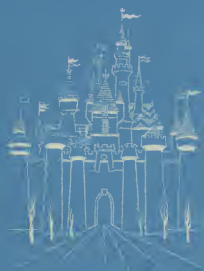
MICKEY MOUSE CLUB



*Presented Exclusively over
the ABC Television Network*

*This guide has been prepared as a service
by Walt Disney Productions and
the American Broadcasting Company*

A Word of Introduction



About our Television Activities

We have been most gratified by the fine support the general public has given to our first year on television. Millions of our friends have watched these shows, and during the same period have continued to support our films in the theaters. This confirms our original judgment that the two great media of entertainment need not be unduly competitive. In fact, we feel they are so compatible that this year we are expanding our television activities to include a new series of programs designed primarily for school age citizens.

From the very first we have been aware of the privilege, as well as the responsibility which we assume, when we enter so many millions of homes each week with our DISNEYLAND program. We feel this even more deeply as we prepare to offer additional programs each day when the majority of our viewing audience will be composed of younger people.

We welcome the challenge this new opportunity presents. We hope all of our programs will provide entertainment, for that is our business. But even beyond this, as we strive to reach our goals, we shall endeavor to place emphasis on the constructive aspects, which can logically be part of "entertainment."

About This Guide

The format for both television programs permits a wide variety of subject material. This publication provides information about many of the specific things our shows will cover throughout the year.

It has, however, another purpose. It has been designed to be of direct help to our many friends in the field of education who have told us they find educational values in our programs. Our mail has been heavy with requests from teachers who seek additional supplementary materials which relate to the programs and which can be used in the classroom. This publication represents our desire to answer these requests.

Within the booklet are synopses of individual programs, advance schedules giving program dates and times, "review" program notes, guide sheets suggesting classroom activities, and other items which we hope are meaningful. From time to time throughout the year, additional information will be made available.

We sincerely hope the publication proves to be of help and service, and we would welcome your comments about it.

WALT DISNEY

Disneyland

Network

ABC TELEVISION NETWORK

Starting Date

Week of September 14, 1955

Time

Day and time for this program vary somewhat across the country. In the majority of areas the program will be televised on Wednesday evenings. Check newspapers or your local ABC-TV station to confirm exact day and time for your area.

Aims and Objectives

DISNEYLAND for 1955-56 will follow the same general format as in its first year. With this program, which in most areas is scheduled in the evening, we hope to appeal to the broadest possible audience. The family unit, our mail tells us, is frequently gathered at the television set when this program is aired. Thus, we seek to build into it entertainment values for adults as well as for children.

We were not surprised when the public found pleasure in some of our theatrical film productions which were part of the show last year. More of these will appear this year. We were, however, pleasantly surprised at the fine reception given to such programs as "Man in Space," "Operation Undersea," and other programs highly informative in nature. This year we will do even more programs of this type.

We recognize, too, that the public has both affection and respect for a courageous, honest American called Davy Crockett. He will return with new adventures based on some of the legends which have grown up around him.

Thus, in the DISNEYLAND series this year we seek to offer a wide variety of subject matter, but, most of all, we seek to entertain.

We are pleased that the three fine companies who sponsored the first year of programs will again be our sponsors for 1955-56. They are: American Dairy Association; American Motors, Inc., and Derby Foods, Inc.





DISNEYLAND HIGHLIGHTS

1955 - 56

When Knighthood Was in Flower

The great literary favorite, truly a classic historical romance of the 16th Century, will require two consecutive hour-length programs. This production was made in England, the locale of the story itself, and features the two fine British stars, Glynis Johns and Richard Todd.



Water Birds

This Academy Award winning nature film is another in the widely acclaimed series of True Life Adventure dramas. A group of naturalist-photographers spent many patient hours to record the living habits of the remarkable and strange birds who live on or near the waterways of our land. The Disney directors have made generous use of a beautiful musical score to help tell their story.



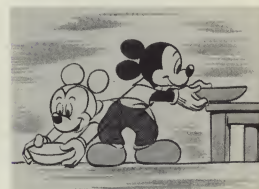
Davy Crockett and the River Pirates

Sometimes it's difficult for even students of history to know for sure when "history" stops and the legends begin where such a beloved character as Davy Crockett is concerned. This is not the case here, however. Davy and his amazing exploits as he cleans out the river pirates along the Ohio, is a most satisfying tall tale.



The Story of the Animated Drawing

It seems most apt and proper that Walt Disney should devote a full program to the history of an art form with which he has been so closely allied for more than thirty years. Here the opportunity is presented to trace the evolution of "the moving drawing," from its first appearance on the walls of caves to its modern counterpart—the animation drawing.



The Seri Indians

On the Island of Tiburón, in the Gulf of Mexico, lives a small group of Indians known as the Seri. Not more than 248 individuals represent the total survivors of a still proud and independent group of Indians, who, many historians say, are the direct descendants of the first inhabitants of the New World. Their civilization is a rapidly disappearing one, and this program documents it for future generations interested in the strange story of the SERI INDIANS.



The Legend of Sleepy Hollow

Another literary classic, this one from the capable pen of Washington Irving, is presented in full animation. Ichabod Crane, the Headless Horseman and the other characters of this well-known story come alive once again. This program includes an accurate biography, also in animation, of the author, one of our first important American writers.



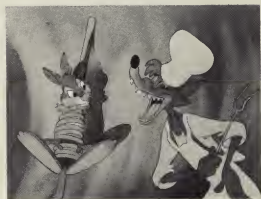
Man and the Moon

Last year's television program, "Man in Space," set the stage for this picturization of one of man's long-standing dreams. The earlier program detailed the establishment of a man-made satellite. This program goes on from there to show man fully accomplishing the dream—a visit to the Moon. These programs are known as "Science-Factual" productions for the subject matter is based upon the most accurate research available.



Uncle Remus

Another great American literary figure and highlights from his best known works will make this program a memorable one. An animated biography of Joel Chandler Harris serves to introduce some of his marvelous fables as told by Uncle Remus. The years go by and the activities of Brer Rabbit, Brer Fox and the others become oft-told tales, but never have the basic morals of these stories been more apt or more current than they are today.



The Olympic Elk

The mist shrouded high country of the Olympic Peninsula in Washington is the setting for this Academy Award winning True Life Adventure nature drama. Here is the home of the majestic Olympic Elk and here is his story. Certainly few creatures of nature enjoy the respect of man as do these handsome animals. Their annual hazardous trek to the high country in search of food is the key sequence to this nature drama.



Robin Hood

Another literary adventure classic—itsself a collection of near-legends about a near-legendary figure—serves as the basis of two programs. Filmed in the original Sherwood Forest with English players, many native to the area, Robin Hood once again is afoot to right the wrongs of a cruel, conniving English king. The Disney production crew drew heavily upon British archives to insure accurate reference material about the times and customs of Robin's day.



Davy Crockett and the Keelboat Race

Another of the famous legends surrounding this American historical character is the epic keelboat race down the Mississippi. Mike Fink, "king" of the keelboat captains who plied the Ohio and Mississippi Rivers, is Davy's stalwart opponent in this hectic race from Maysville, Kentucky, to New Orleans. Here is an unusual race, for only such greats as Davy and Mike would attempt to put the heavy river cargo boats into a competitive contest.



Stormy, the Thoroughbred

Filmed in the Kentucky bluegrass region, "Stormy" is a factual story about a horse who "didn't belong." Foaled, by a trick of nature, at the wrong time of the year, this little thoroughbred was denied the glory of the racetrack but proved his worth and breeding as a polo pony. This is the story of a colt who overcame his inferiority complex and the understanding people who recognized his true worth.



Dumbo

Few Disney classics have warmed more hearts than has the story of the little elephant with the tremendous ears. His rise from the depths of ridicule to the pinnacle of success is a circus story of rare charm. The shrewd guidance of his friend, Timothy the mouse, and the deep enduring love of his mother combine to assist Dumbo over every obstacle in his rise to fame. This program is produced in full animation.



Survival in Nature

The directors of the True Life Adventure series are continually impressed with the importance of the problem of survival in nature. This program has been prepared especially to study this theme. Life itself is the hero of this program which falls into three sections. First, there is the struggle for food and shelter—then come the wars between the species—and finally, nature's insurance for survival, the birth of new generations.



Bongo

Jiminy Cricket, himself a Disney star, tells the all-cartoon story of Bongo, the bear. No routine bear is Bongo, star performer of the circus. He longs to leave the bright lights, the roar of the crowds, and return to his natural surroundings in the peaceful woods. But civilization has taken its toll and Bongo finds himself ill-equipped to readjust to what should be his natural environment.



MICKEY MOUSE CLUB

Network

ABC TELEVISION NETWORK

Starting Date

October 3, 1955

Time

5:00 P.M. – 6:00 P.M. all time zones –
each day – Monday through Friday

Aims and Objectives

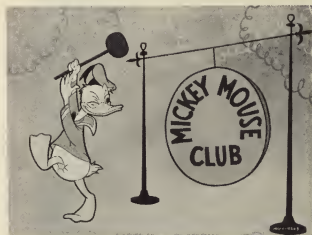
To produce a daily television program designed primarily for young people is a new experience for the studio. We recognize only too well the special problems involved. We recognize, too, the great opportunity it presents.

It is our belief the subject matter for such a program need not necessarily be restricted to the kinds of things which are traditionally offered on "children's programs." We feel the interests of young people are very broad, and we hope to challenge as many of these interests as possible.

Portions of the MICKEY MOUSE CLUB will touch on travel, science, health, vocational planning, sports, literature and many other things.

We have the greatest respect for the basic intelligence of our future adults and their desire to learn. We, likewise, are aware of a sometimes prevalent habit of "talking down" to audiences of this type. To the best of our ability we aim to "talk up" as much as possible as we program our material, remembering that we will accomplish more if we "entertain" as we go along.

The MICKEY MOUSE CLUB represents 260 hours of television. To make it possible requires the support of a number of sponsors. We appreciate the confidence of the following companies who will be our sponsors at various times during the year: Am-Par Record Corp.; Armour & Co.; B & B Enterprises, Inc.; Bristol-Myers Co.; Campbell Soup Co.; The Carnation Co.; The Coca-Cola Co.; General Mills, Inc.; S. C. Johnson & Son, Inc.; Lettuce, Inc.; Mars, Inc.; Mattel, Inc.; Miles Laboratories, Inc.; Minnesota Mining & Manufacturing Co.; Morton Salt Co.; S.O.S. Co.; Vick Chemical Co.; Welch Grape Juice Co.





I'm No Fool

"MICKEY MOUSE CLUB" HIGHLIGHTS

Jiminy Cricket, who was rather proud of his work as Pinocchio's conscience, plays an active part in several portions of the MICKEY MOUSE CLUB. In this series he plays the leading role in five new units dealing with different aspects of safety.

Each unit is in full animation and utilizes humor and a catchy song with varying lyrics to fit the situation. Subjects covered are (a) Bicycle Safety, (b) Fire Safety, (c) Pedestrian Safety, (d) Water Safety, and (e) Safety during Recreation.

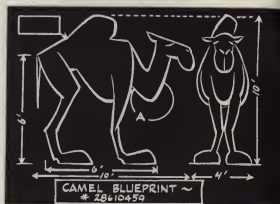
As the title of the series (also the title for the song) implies, Jiminy believes it's smart not to be foolish.



The Nature of Things

In this series Jiminy Cricket again assumes a major role, this time somewhat as a moderator or master of ceremonies, as he discusses and sings about a number of things which interest him. Specifically, he is fascinated with the "case histories" of some of our most popular animal friends.

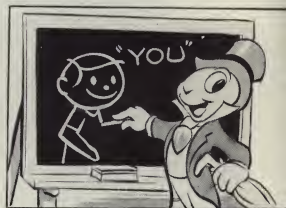
With animation, real photography and a special song he delves into the background, the characteristics and the special qualities of the Horse, the Beaver, the Elephant, the Giraffe and the Camel. He shares with his audience the realization that many of the things associated with these animals which appear strange are really just "THE NATURE OF THINGS."



"This is You"

Our friend, the Cricket, in this series turns to a subject close to every viewer—"YOU." Jiminy finds a discussion of the human body and how it works to be not only a rich source for his particular brand of humor, but a subject full of never-ending marvels.

He limits himself in this series to spotlighting the five senses of man and the relative degrees to which each has been developed. The first unit is introductory to the series titled "The Human Animal." This is followed by one on "The Five Senses." Successively, each of the senses is dealt with.



Mouseketeers in Action

"The Mouseketeers" is the official name for a group of carefully selected boys and girls who possess considerable talent. On each day's program one 15-minute segment will be devoted to these very capable young people.

Each day the Mouseketeers will vary their type of contribution to the program. Today they may be staging a musical number. Yesterday perhaps they participated in "Circus Day." Tomorrow they may invite some especially talented youngster from outside of their group to be their "Guest of the Day." Later a talented adult may be invited to perform. Still again, it may be a contest between popular music and classical music with all musicians—Mouseketeers.

We believe young people are interested in many things—including other young people. We believe, too, that talent in people can sometimes be stimulated by seeing talent exhibited by others.



Mickey Mouse Book Club

A visual "Book Review" would only be possible through television, and this approach will be used from time to time on the program. Joel Chandler Harris' immortal UNCLE REMUS TALES, the deep love of a boy for a horse as told in "The Littlest Outlaw"—these are typical of real books, presented as books on the MICKEY MOUSE BOOK CLUB.



Meet Sooty

When we meet Sooty, we meet not only the Number 1 television star of England and the Continent, but we also meet a pretty rare person—a puppet who doesn't talk. We're very proud that Sooty, already a favorite across the ocean, officially joins the MICKEY MOUSE CLUB. Disney photographers in England have provided the opportunity to introduce this unique performer to American audiences.



What I Want to Be Series

NUMBER 1. THE AIRLINE PILOT AND HOSTESS

Our pilot and hostess are a boy and girl, each 12 years old, who have the rare opportunity to experience every phase in the operation of a modern airline. The girl goes through a "hostess training" school—the boy learns the many responsibilities of being a pilot. Ten episodes, each filling a 15-minute period, are used to tell all aspects of this story. It represents the first in a series of "CAREER" stories we call "WHAT I WANT TO BE."



Spin and Marty

MARTY MARKHAM, a lonely, pampered boy from Boston, finds himself attending a Western ranch school. Here for the first time MARTY is on his own. The lessons he rather painfully learns about people and animals, his successful efforts to adjust to robust friends and teachers, the gradual maturing of his emotions—these are the elements in this heart-warming, extensive series of 15-minute episodes (24) which we call SPIN AND MARTY.



International Newsreel

Foreign Correspondents

The Scamp

What I Want to Be Series

Cartoon of the Day

Three times each week a *bona fide* newsreel for young people will appear. Utilizing the many Disney photographic teams already in many parts of the world on nature film assignments and augmenting these with other special newsreel experts, the "International Newsreel" will pictorially report the world of young people—children at work and play, doing things, accomplishing things all over the world. We hope these pictorial reports will tend to increase our children's understanding of children in other parts of the world.

The MICKEY MOUSE CLUB has its own foreign representatives. First in this series are reports from the "foreign correspondent" stationed in England. From London an American boy, son of an American diplomat, takes his viewers on a tour of this famous city. His report covers the Wax Works of Madame Tussaud, the changing of the guards at Buckingham, Covent Gardens and all the other wonderful things in this historic city. Similar reports will come from "correspondents" based in Japan, Italy, Spain and other countries.

The role of a "working sheep dog" in connection with sheep raising is an important one. This is the real story of one particular collie we call The Scamp. The willingness to be trained and the intelligence shown by these "working dogs" is underscored in this series of films which will be presented as four 15-minute segments.

NUMBER 2. THE DAIRY FARMER

The second "CAREER" story in the "WHAT I WANT TO BE" series will deal with the modern dairy farmer. Farming, today, is a highly specialized vocation requiring many skills. No type of farming better represents this situation than the modern dairy farmer who must have a knowledge of weather, soil care, animal husbandry, mechanical equipment and many other subjects. Ten 15-minute units will be devoted to this story.

Certainly, room must be found for Donald Duck, Pluto, Goofy and the other colleagues of Mickey Mouse who have so many friends throughout the world. This portion of the program provides this opportunity.

Each day, from a remarkable "Treasure Chest," a group of Mouseketeers will select a short cartoon, a particular favorite of theirs, to share with their viewers.



Tele-Guiding by the Teacher

The "Tele-Digests" enclosed, contain the content upon which the individual programs are based. This information will permit teachers to discuss the programs with their classes before the TV presentation as well as afterwards.



Teachers will see many different ways in which the programs can serve the interests and needs of their classes. However, each class and situation is unique so the suggestions made here are designed to be idea-provoking rather than specifically applicable to an age level or a subject field.

Suggestions For Class Discussion

Before Seeing the Program:

Here are your

1. **CLASSROOM GUIDE SHEETS**

2. **ADVANCE PROGRAM SCHEDULES**
(Mickey Mouse Club)

3. **ADVANCE PROGRAM SCHEDULES**
(Disneyland)

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Suggestions For Class Discussion

Before Seeing the Program:

Because teachers, through the content in the tele-digests, have advance information on what the programs are going to be, they should be careful not to take the edge of interest off by letting their classes know the program plan. However, a general discussion of the particular program can be carried on which will direct class viewing, sharpen attention and appreciation, and upgrade evaluation of TV programs. Put the name of the program, the station and time for showing on the chalk board.

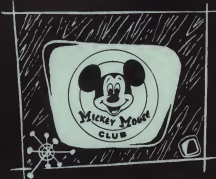
- *What do you know about this subject now?*
- *What content do you think the program will contain?*
- *How do you think the presentation will be worked out? Live action, camera reporting of real incidents, animation,—how—?*
- *Watch for new ideas and information. If there are things you don't understand remember what they are and perhaps we can clarify them tomorrow.*

- *What did you think of the program in terms of interest, clarity, truth, beauty, fun?*
- *What new ideas or information did you gain?*
- *What did you get from the program that we can all use at school or in our daily lives?*
- *Was there something you didn't understand?*
- *Where can you get additional information?*

-

Children will be stimulated by the programs, so teachers should be prepared to guide them to undertake further interesting activities such as reading, writing songs, poetry, stories, plays, programs, modeling in clay, painting, dramatizing, making models, experimenting. The class might go on an appropriate school journey or invite a specialist such as a fireman, nurse or scientist, to talk to them. A bicycle practice session could be held on the school yard to demonstrate bicycle and pedestrian safety. Children could check their own homes for fire hazards, etc.





TELE-DIGEST*

for 5 PROGRAMS on
"THE NATURE OF THINGS"

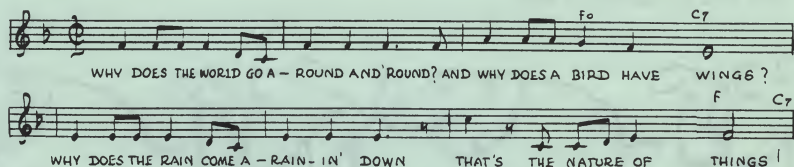
Over-all Format:

In this series Jiminy Cricket dramatizes information pertaining to the five animals: The Camel, the Elephant, the Beaver, the Giraffe and the Horse. Each program is somewhat biographical in nature with time spent on the historical as well as the modern background of each animal.

Jiminy Cricket's "Answers To Things"

Lots of things puzzle me and when I'm puzzled do you know what I do? I look it up in books. That's where I find out the answers to things.

Jiminy's Song:



The Camel

Program: Camel comes from the ancient Semitic word 'gamal'—to carry. The camel is called the "ship of the desert." Camels carry heavy loads (maybe as much as 1300 lbs.) across the desert, all day, at 3 or 4 m.p.h. This great burden bearer has been, for centuries, man's most useful animal.

Fifty or sixty million years ago the camel was about the size of a rabbit and lived right here in North America. But this little camel gradually grew larger and more like the camel of today. Long ago, the single humped animal went to Africa and the two-humped camel travelled north and across Siberia. So, the camel vanished from North America.

The Camel is well adapted to life in the desert. His eyes are set high up for good viewing. Long lashes protect them during windstorms. His nostrils close up to keep out dust. His strong, sharp teeth can nip tough roots and thorns. A Camel can hold enough moisture in his body to last for about 9 days. His hump is a kind of lunch box that can hold as much as 80 lbs. of fat. His feet are large so he can walk on the sand without sinking down. When he walks he picks up both legs on one side of his body at the same time. This makes him hard to ride. Camel milk is used extensively by the Arabs. The Camel is covered with fine, soft hair which man uses for cloth.

* This "Tele-Digest" has been prepared by Mrs. Margaret Divizia, Supervisor in Charge, Audio-Visual Section, Los Angeles City Schools.

The Elephant

Program: The great, great, great granddaddy of all elephants, was a little animal about 2 feet tall, who had no trunk and no tusks. The first elephant didn't need a trunk. He could reach grass easily. Then as some millions of years went by, the elephant grew bigger and his trunk grew down so he could reach the grass.

The "Mastodon" elephant was 10 feet tall with tusks about 9 feet long. During the ice age the "Mammoth" elephant stood over 14 feet. He wore a woolly coat. When the earth got warm again he disappeared. His relatives are found in India and Africa (the one with the big ears).

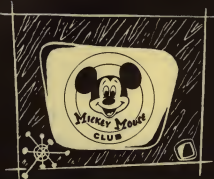
Today's elephant is smaller. He uses his strong trunk to lift things, to drink, to take a shower and to breathe. It's really his nose.

Domesticated elephants can be taught a number of words and commands. They do a great deal of heavy work for man. Lots of wild elephants still live in the jungles as they have for millions of years.



Note:

Three other programs will be done on this series. Production work had not reached a point, at the time this booklet went to press, to permit detailing the subject content. We do know that the other programs will deal with The Beaver, The Giraffe and The Horse.



TELE-DIGEST*

for 5 PROGRAMS on
"YOU"

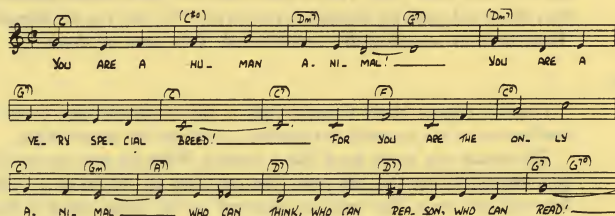
Over-all Format:

In this series Jiminy Cricket presents facts about the human body and its 5 SENSES which relate to the 5 TITLES listed below. Interesting examples of the way the senses function in some animals and insects are included also.

Jiminy Cricket's "Discovery:":

Jiminy says, "Do you know how I know all these things? I get them out of books. You can find anything you want to know from books."

Jiminy Cricket's Song:



The Human Animal:

Program: You're a human animal, a special kind of animal. There are some things other animals do better than you. Some see better. Some hear better and some are stronger, but you're different. You can learn to think and reason, to speak and sing. A bird can sing, too, but you can learn to read music and form words. A bird can't do that.

Scientists call the human animal "Homo sapiens"—wise man. Through native intelligence man learned to train and make use of animals for his own benefit. Man can live almost anywhere because he can adapt to his surroundings. Also, you have a remarkable hand with a flexible thumb. Man, with his workable hand—using intelligence and imagination—can make tools, build homes, factories and space ships and yo-yos.

The Five Senses:

Program: Did you know you're an animal, a human animal? You are and you've got "auditus," "olefactus," "gustus," "visus" and "tactus"! But don't worry about it—'cause in English that means the five senses, HEARING, SMELLING, TASTING, SEEING and TOUCHING.

Other animals have five senses, too, but you use thought and reason along with your five senses. In most cases, man's sense of HEARING isn't as well developed as other animals. But man has created a radar system for his own protection. Man's sense of SMELL is far less developed than most animals, but only man has a nose projecting out of his face. Man has the most cultivated TASTE of all animals. He likes his food to look good as well as taste good. SIGHT is man's most important sense. Through inventions such as the periscope, man has increased his power to see. The sense of TOUCH helps man and other animals to live more safely.

All of this suggests another sense—not one of the big five—but very important—the sense of humor. Don't ever lose it.

*This "Tele-Digest" has been prepared by Mrs. Margaret Divizia, Supervisor in Charge, Audio-Visual Section, Los Angeles City Schools.

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The Ear:

Program Digest: Your ear does two jobs—it hears and it helps keep your balance. All through history man's ears have been one of his chief sources of progress because they brought him information which gave him ideas.

Let's take a tune on a trip through the ear. To get started we need two things, sound and someone with ears to hear. The tune floats on sound waves in the air. It enters the ear which has three parts; the outer, middle and inner ear. The tune is gathered in by the outer ear and sent into the auditory canal. Our tune strikes the eardrum, reverberates through the drum-skin and goes into the middle ear. Now, the tune is picked up by the auditory ossicles (the hammer, anvil and stirrup, the smallest bones in the body). They pass the tune into the inner ear. Here it travels through the cochlea which is a spiral filled with fluids and contains the organ of corti. The corti organ carries the tune to the auditory nerve which sends it to the brain in its full harmony.

The ear's second job, to help you keep your balance, is done by the semicircular canals which are filled with fluid. When you tilt your head, the liquid presses harder against some nerve cells than others and sends the message to your brain. They tell you the different speeds you travel, too.

Your ears are wonderfully constructed. Take care of them.

The Eye:

Program Digest: Man's sense of sight is one of the strongest in the animal world. Through intelligence he has invented instruments to increase his natural sight.

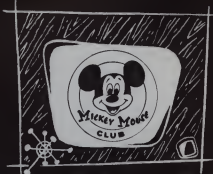
The human eye works much like a camera. When the eye sees an object, reflected light rays pass through the eye lens and cross. The rays from the bottom of the object strike the top of the lens and vice versa. The image is projected on the retina which is the back of the eye. The retina receives the image upside down. In the millionth of a second, the brain reverses the image and you SEE IT right-side up.

The eye has two kinds of sight receptors in the iris, cones and rods. The cones are in the center of the eye and see bright light, colors and sharp details. The rods surround the center and see dim light, dark tones and greys. So, you can see by day or night.

Take care of your eyes. Get enough sleep. Have correct light when you work or read. Keep sharp, pointed objects away from your eyes.

Smell and Taste:

Program Digest: Life would be pretty dull without your sense of taste and smell. Usually, these two senses work together. In man's nasal cavity his smelling area is about the size of a fingernail, but he has the most developed taste of all the animals. He likes a great variety of tasty dishes, but without his sense of smell his taste buds, which are the taste receptors on the tongue, would have only four taste sensations; sweet, sour, salty and bitter. It takes both the sense of smell and taste to enjoy flavor.



TELE-DIGEST*

for the "I'M NO FOOL" series
5 PROGRAMS DEALING WITH SAFETY

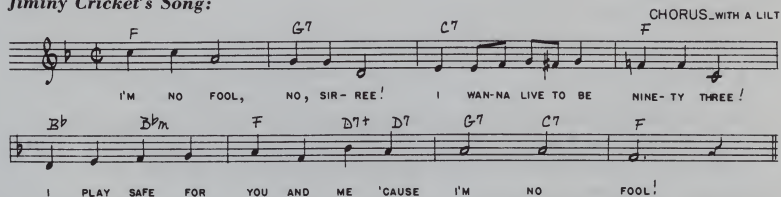
Over-all Format:

In this series JIMINY CRICKET dramatizes the important safety rules appropriate to the 5 titles listed below. He presents (1) the introduction which is usually historical background. (2) discusses safety rules with Y-O-U (the individual viewer) and (3) plays a safety game with a COMMON ORDINARY FOOL and Y-O-U. During the game, he re-emphasizes and adds to the information already presented.

Jiminy's Creed:

Jiminy Cricket says, "There's two ways to do anything. The right way and the wrong way. If you want to be right do things the right way—because if you do things the wrong way that's the foolish way. Only fools do things the foolish way—which is the wrong way—Right?"

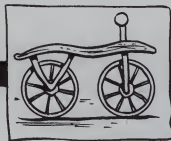
Jiminy Cricket's Song:



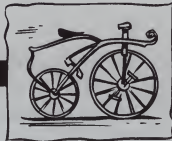
On a Bicycle:

Program Digest:

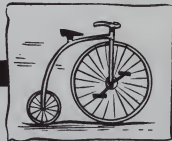
1. Bicycle comes from 'bi' (two) and 'cyclos' (circle or wheel), two wheels.
The first bicycle was invented in France about 1810. Improvements finally resulted in our Modern Safety Bicycle, which is probably the most widely used vehicle the world has ever known.
2. Now Y-O-U find out how to get the most out of a bicycle—Keep both hands on the handle bars, except when signalling—both wheels on the ground—both feet on the pedals so brakes can be used quickly. Know, use and obey the same traffic rules and signals that apply to cars.
3. JIMINY has a bicycle riding contest between Y-O-U and a COMMON ORDINARY FOOL.



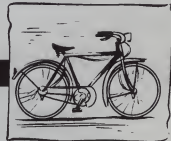
Early Bicycle



Bone Shaker



High-wheel Bicycle



Modern Bicycle

*This "Tele-Digest" has been prepared by Mrs. Margaret Divizia, Supervisor in Charge, Audio-Visual Section, Los Angeles City Schools.

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FIRE:

Program Digest:

1. Early man learned that fire gave him light, cooked his food, protected him from wild animals, hardened his weapons, fired his pottery. By the use and control of fire man built a new world for himself.
2. Y-O-U have to be your own fireman. A fireman must know WHAT IS FIRE? Fire—something to burn plus heat plus air.
3. *Fire Safety in the Home*—avoid hazards such as un-screened fireplaces, overloaded circuits, oily rags, careless handling of matches, flammable liquids not properly stored. Keep the number of your fire dept. posted by your telephone.
Fire Safety in the Forest: Put water and sand on campfires.
4. JIMINY has a fire prevention contest between Y-O-U and a COMMON ORDINARY FOOL.



THE PEDESTRIAN

Program Digest:

1. From the dawn of history the pedestrian has had his problems. Little has ever been done for his safety until recently. For instance, the first sidewalks appeared in Paris in 1781. The invention of the automobile added to the pedestrian's problems.
2. Y-O-U are the pedestrian. Y-O-U need to know: *How to Walk Properly*—good posture helps keep you alert—*Where to Walk*—cross streets at intersections, keep on sidewalks whenever possible, walk on left side of street against traffic when there are no sidewalks. *When to Walk*—look both ways before you cross the street, don't dart out suddenly, obey traffic signals and stop signs, make sure cars stop before you cross the street.
3. JIMINY CRICKET plays his game.

I'M NO FOOL IN WATER

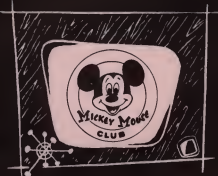
Program Digest:

1. Man is primarily a land creature. He had to learn how to survive in water; not to fear water; how to swim in it. Today swimming has become a healthful, popular sport and a possible means of saving one's life.
2. Y-O-U need to know how to be safe in water. Swim at supervised areas, wait at least two hrs. after eating, swim with others—never alone, dive only where you know the water is deep enough, enjoy yourself but don't overdo.
3. JIMINY plays a water safety game with Y-O-U and a COMMON ORDINARY FOOL.

I'M NO FOOL WHEN I RELAX

Program Digest:

1. Today man has more time for relaxation than ever before. He needs relaxation. He enjoys it.
2. Y-O-U can learn to relax safely. Remember, the body can relax but the mind should always be alert. Know the basic safety rules—play in safe places, don't show-off, don't overdo, hike on well-marked trails, swim where there's a lifeguard, never skate in the street, don't overload a boat. Use good judgment—Your safety depends on it.
3. JIMINY CRICKET plays a safety game.



TELE-DIGEST*

for "THE OLYMPIC ELK"
A TRUE-LIFE ADVENTURE NATURE DRAMA

Other Animals Shown: BEAR, MOUNTAIN GOAT, MARMOT

Wild Flowers Shown: LILLIES, BEAR GRASS, VIOLETS,
INDIAN PAINTBRUSH, DAISIES, AVALANCHE LILLIES

Program Content:

In the northwest corner of the United States, jutting out from the coast of Washington, the Olympic Peninsula separates Puget Sound from the Pacific. Here in this vast, virgin wilderness live the Olympic Elk.

Each spring these majestic animals migrate from their winter home in the lowlands to their summer grazing grounds high among the topmost peaks.

The Olympic range is as rugged as any in the world. The winter snows are extremely heavy. With the coming of spring, the air is filled with the sounds of rushing water. Now, instinct reminds the elk it's time for their trek to the high country.

The bulls usually leave about two weeks before the rest of the herd. The cows wait until the new calves, which are generally born in June, are strong enough for the strenuous trip. As the herd gathers for the long trip each calf stays close to its mother and each family has its place in line.

The long and hazardous journey takes about a month. When at last the goal is in sight the herd finds a new burst of energy. Mothers and youngsters alike scamper gaily across the snow fields.

Strangely enough, this alpine country is a wonderland of wild flowers which are uncovered by the melting snows. During the summer the herd will graze and rest on the quiet, remote slopes.

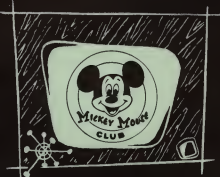
Meanwhile, the arrival of the cows and calves has left the bull elks quite undisturbed in their bachelor quarters along the high ridges. There is plenty of grass and water and so for the moment at least, they are satisfied. So the summer passes pleasantly for all.

But, with the approach of autumn, the tranquil scene changes for the mating urge drives the bulls out of seclusion. There's tension in the air. Soon the mountains echo with the wild bugling of the Olympic Elk. Now, each male begins to round up as many cows as he can find and to fight to try and protect his harem from the challengers who begin to gather. Sometimes, in the grim battles that ensue, both the challenger and challenged die.

Soon, winter begins to take possession of the high country. The excitement of the mating season passes, and now the Olympic Elk begin their long trip back to their winter quarters in the lowlands.



*This "Tele-Digest" has been prepared by Mrs. Margaret Divizia, Supervisor in Charge, Audio-Visual Section, Los Angeles City Schools.



TELE-DIGEST*

for "WATER BIRDS"

A TRUE-LIFE ADVENTURE NATURE DRAMA

Birds Shown:

Gannets, Terns, Pelican, Wood Duck, Man of War, Coots, Snowy Egrets, Western Grebe, Pintail Duck, Bluebill Duck, Purple Gallinule, Cormorants, Black Skimmer, Curlew, Kildeer, Plover, Water Auzel, Flamingo, Black-Footed Albatross.

Program Content:

Since the beginning of time, the bird has been an inspiration to the artist, the scientist and the poet.

Each specie has an interesting history, but none more fascinating than the story to be found in the habits and customs of the water birds.

"Free as a bird" is a familiar expression and yet a bird isn't really free at all. He rarely makes a flight without a definite purpose, and he has but one full time job—simply to stay alive.

Nature, however, lends a helping hand, and in this True-Life Adventure we will discover how she's adapted the water bird to meet the problems of survival.

Many species of birds are migratory—like the gannets who each year travel from the equator to Bonaventure Island in the Gulf of St. Lawrence, to raise their young. In these Northern latitudes 18 hours of daylight permit intensive fishing and young birds have tremendous appetites. Nests are placed on every conceivable bit of ground or ledge, one egg is laid and one youngster is raised.

Gannets dive for their food. To protect them, nature has equipped them with pneumatic cells, shock absorbers, in the chest area.

The Pelican, in the air, is a masterpiece of functional design and a fisherman without equal. His dive is a study in perfect coordination.

To insure the reproduction of her many children, nature has devised many forms of courtship. The male Wood Duck wears dazzling plumage. For the Western Grebe the peculiar ritual includes gathering moss for nest building.

In the struggle for survival, food gathering is all important... so nature adapts her birds to different diets and restricts them to separate feeding grounds. Some search for food in shallow waters, some at extreme depths, some in swamps or along the shore.

Nature has also adapted feet, beaks and bodies in many interesting ways. Webbed feet and long legs, long curved beaks or broad flat beaks and streamlined bodies assist the various kinds of birds to survive.

At the end of the program a number of the scenes previously used are shown again and become a kind of rhythmic, musical poem set to the music of the 2nd Hungarian Rhapsody.



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Disneyland PROGRAM SCHEDULE

September 14, 1955, through January 25, 1956

Notes: (1) The nature of television is such that even "firm" program schedules on occasion are changed sometimes for reasons beyond anyone's control. We suggest this schedule be used as a guide but also urge that specific program dates be confirmed by referring to local newspaper TV Logs or by contacting the ABC television station in your area. (2) A memorable book is worth rereading, and an unusual story is worth retelling, and a notable TV program is worth reshowing. This we have learned from our viewers. And this explains why, on occasion, some of the more popular Disneyland television productions are brought back.

PROGRAM 1. SEPTEMBER 14, 1955
"DUMBO" Special television version of the cartoon feature "DUMBO"—the story of a baby elephant who discovered he could fly.

PROGRAM 2. SEPTEMBER 21, 1955
"THE OLYMPIC ELK" and "BEHIND THE TRUE-LIFE CAMERAS" Disney naturalist photographers focus on strange desert ants and African game animals. On the same program, "THE OLYMPIC ELK" premiered on television.

PROGRAM 3. SEPTEMBER 28, 1955
"BONGO" Jiminy Cricket tells the all-cartoon story of Bongo, the performing bear who seeks to return to his native haunts.

PROGRAM 4. OCTOBER 5, 1955
"TIBURON," "MOROCCO" & "SARDINIA" A factual program, offering selections from several films in the "People and Places" series. These films depict the daily life of little-known people in isolated places.

PROGRAM 5. OCTOBER 12, 1955
"ADVENTURES OF MICKEY MOUSE" A retrospective review of the career of a great Disney character. Highlights and high points in Mickey's march to success conclude with him starring in "Jack and the Beanstalk."

PROGRAM 6. OCTOBER 19, 1955
"STORY OF THE SILLY SYMPHONY" The American public has always been particularly fond of that special group of Disney theatrical shorts known as "Silly Symphonies" which rely heavily on music (rather than dialog) to support the picture.

PROGRAM 7. OCTOBER 26, 1955
"THE LEGEND OF SLEEPY HOLLOW" Washington Irving's literary classic involving Ichabod Crane, the Headless Horseman and the other characters who people this famous tale.

PROGRAM 8. NOVEMBER 2, 1955
"THE OLYMPIC ELK" and "BEHIND THE TRUE-LIFE CAMERAS" An opportunity to see, or to see again, this Academy Award winning nature drama.

PROGRAM 9. NOVEMBER 9, 1955
"ROBIN HOOD" This film, produced in England with an English cast of players, will be presented in two parts. Part I appears on this program.

PROGRAM 10. NOVEMBER 16, 1955
"ROBIN HOOD" Part II of the daring exploits of the ruler of Sherwood Forest. Joan Rice and Richard Todd are respectively, the fair Maid Marian and the brave Robin.

PROGRAM 11. NOVEMBER 23, 1955
"DAVY CROCKETT AND THE KEELBOAT RACE" A legendary contest staged by Davy Crockett and Mike Fink. An unusual race which requires all the strength and ingenuity these two stalwarts possess.

PROGRAM 12. NOVEMBER 30, 1955
"STORY OF THE ANIMATED DRAWING" By utilizing especially selected sequences from screen classics Disney traces the evolution of the animated drawing from cave walls to present times.

PROGRAM 13. DECEMBER 7, 1955
"THE GOOFY SUCCESS STORY" Fired with ambition, Walt Disney's cartoon hero, Goofy, succeeds in achieving screen stardom from a standing start.

PROGRAM 14. DECEMBER 14, 1955
"DAVY CROCKETT AND THE RIVER PIRATES" Davy and Mike Fink join forces to clean out river pirates along the Ohio in another legendary Crockett tale.

PROGRAM 15. DECEMBER 21, 1955
"DUMBO" A chance to enjoy the heartwarming story of the little elephant with the king-size ears.

PROGRAM 16. DECEMBER 28, 1955
"MAN AND THE MOON" A "science factual" story detailing man's accomplishment of a long-standing dream, a space flight to the moon.



MICKEY MOUSE CLUB

PROGRAM SCHEDULE

October 3, 1955, through December 9, 1955

NOTE: The nature of television is such that even "firm" program schedules on occasion are changed sometimes for reasons beyond anyone's control. We suggest this schedule be used as a guide but also urge that specific program dates be confirmed by referring to local newspaper TV Logs or by contacting the ABC television station in your area.

MONDAY—OCT. 3

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Airline Pilot (Chap. I)
5:45 Cartoon

TUESDAY—OCT. 4

5:00 Meet Sooty
5:15 Mouseketeers
5:30 Airline Pilot (Chap. II)
5:45 Cartoon

WEDNESDAY—OCT. 5

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Airline Pilot (Chap. III)
5:45 Cartoon

THURSDAY—OCT. 6

5:00 "I'm No Fool"—Bicycle Safety
5:15 Mouseketeers
5:30 Airline Pilot (Chap. IV)
5:45 Cartoon

FRIDAY—OCT. 7

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Airline Pilot (Chap. V)
5:45 Cartoon

MONDAY—OCT. 10

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Airline Pilot (Chap. VI)
5:45 Cartoon

TUESDAY—OCT. 11

5:00 Meet Sooty
5:15 Mouseketeers
5:30 Airline Pilot (Chap. VII)
5:45 Cartoon

WEDNESDAY—OCT. 12

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Airline Pilot (Chap. VIII)
5:45 Cartoon

THURSDAY—OCT. 13

5:00 Animal Champions
5:15 Mouseketeers
5:30 Airline Pilot (Chap. IX)
5:45 Cartoon

FRIDAY—OCT. 14

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Airline Pilot (Chap. X)
5:45 Cartoon

MONDAY—OCT. 17

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Foreign Corr. (Bushey Park School)
5:45 Cartoon

TUESDAY—OCT. 18

5:00 Meet Sooty
5:15 Mouseketeers
5:30 Foreign Corr. (Pool of London)
5:45 Cartoon

WEDNESDAY—OCT. 19

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Foreign Corr. (Covent Gardens)
5:45 Cartoon

THURSDAY—OCT. 20

5:00 This Is You (The Human Animal)
5:15 Mouseketeers
5:30 Foreign Corr. (Battersea Dog's Home)
5:45 Cartoon

FRIDAY—OCT. 21

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Foreign Corr. (Boy Soldier Maker)
5:45 Cartoon

MONDAY—OCT. 24

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Let's Go Series
(Arizona School for Boys)
5:45 Cartoon

TUESDAY—OCT. 25

5:00 Meet Sooty
5:15 Mouseketeers
5:30 Let's Go Series (Skin Diving)
5:45 Cartoon

WEDNESDAY—OCT. 26

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Let's Go Series (Exploring with Kiko)
5:45 Cartoon

THURSDAY—OCT. 27

5:00 Cansdale
5:15 Mouseketeers
5:30 Let's Go Series (Shark Hunting)
5:45 Cartoon

FRIDAY—OCT. 28

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Let's Go Series (Elephant Round-up)
5:45 Cartoon

MONDAY—OCT. 31

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 The Scamp (Part I)
5:45 Cartoon

TUESDAY—NOV. 1

5:00 Meet Sooty
5:15 Mouseketeers
5:30 The Scamp (Part II)
5:45 Cartoon

WEDNESDAY—NOV. 2

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 The Scamp (Part III)
5:45 Cartoon

THURSDAY—NOV. 3

5:00 Book Club (Uncle Remus)
5:15 Mouseketeers
5:30 The Scamp (Part IV)
5:45 Cartoon

FRIDAY—NOV. 4

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Spin & Marty Introduction
5:45 Cartoon

MONDAY—NOV. 7

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

TUESDAY—NOV. 8

5:00 Meet Sooty
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

WEDNESDAY—NOV. 9

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

THURSDAY—NOV. 10

5:00 The Story of Corn
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

FRIDAY—NOV. 11

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

MONDAY—NOV. 14

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

TUESDAY—NOV. 15

5:00 Meet Sooty
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

WEDNESDAY—NOV. 16

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

THURSDAY—NOV. 17

5:00 Nature of Things (Elephant)
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

FRIDAY—NOV. 18

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

MONDAY—NOV. 21

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

TUESDAY—NOV. 22

5:00 Meet Sooty
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

WEDNESDAY—NOV. 23

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

THURSDAY—NOV. 24

5:00 Newsreel Special (Circus Is Coming)
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

FRIDAY—NOV. 25

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

MONDAY—NOV. 28

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

TUESDAY—NOV. 29

5:00 Meet Sooty
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

WEDNESDAY—NOV. 30

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

THURSDAY—DEC. 1

5:00 I'm No Fool (Fire Safety)
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

FRIDAY—DEC. 2

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

MONDAY—DEC. 5

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

TUESDAY—DEC. 6

5:00 Meet Sooty
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

WEDNESDAY—DEC. 7

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

THURSDAY—DEC. 8

5:00 Cansdale
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

FRIDAY—DEC. 9

5:00 Int. Newsreel
5:15 Mouseketeers
5:30 Spin & Marty
5:45 Cartoon

TIME SEGMENT DIAGRAM

MICKEY MOUSE CLUB

The MICKEY MOUSE CLUB has a definite format to the extent that when certain types of programs referred to in this booklet appear, they do so at a specific time during the hour. The diagram below provides a key to assist teachers in becoming familiar with the over-all programming plan.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
5:00 P.M.	International Newsreel	"Meet Sooty"	International Newsreel	"I'm No Fool" "This is You" "Nature of Things"	International Newsreel
5:15 P.M.	Mouseketeers (Fun with Music)	Mouseketeers (Guest Star Day)	Mouseketeers (Anything can Happen)	Mouseketeers (Circus Day)	Mouseketeers (Talent Round-up)
5:30 P.M.	Serials	Serials	Serials	Serials	Serials
	Airline Pilot & Hostess • Spin & Marty • Dairy Farmer Foreign Correspondents • The Scamp • Etc.				
5:45 P.M.	Cartoon of the Day	Cartoon of the Day	Cartoon of the Day	Cartoon of the Day	Cartoon of the Day